

LEARN CHECKERS
fast

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AN INVITATION TO PROFICIENCY

By

TOM WISWELL

Unrestricted World Champion

Introduction by

JACK DEMPSEY

DAVID MCKAY COMPANY, INC.

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LET'S PLAY CHECKERS

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CHECKER KINGS IN ACTION

(HOPPER & WISWELL)

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DEDICATION

DEDICATED TO FRATERNITY AND FELLOWSHIP, AS
SYMBOLIZED IN THE "GRAND OLD GAME," MAY
THE PASTIME AND ITS INHERENT INFLUENCES FOR
GOOD FLOURISH AND INCULCATE IN ALL
MEN THE IDEAL OF BROTHERHOOD.

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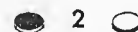
THE AUTHOR

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The Intellectual Art of Checkers

BY JACK DEMPSEY

Former World's Heavyweight Champion

PUGILISM has long been referred to as "the manly *art* of self defense." With this definition I believe most intelligent people will be inclined to agree. However, many will no doubt think it strange when the "simple" game of checkers is also referred to as an art. But an art it really is, and one that calls for both brains and brawn. It requires the former because expert players must study thirty and forty moves ahead in match games, as well as spend many months of preparation in deep study and application. It requires brawn because a big match or national tourney is a grueling affair where a man must play long and arduous sessions daily for two or three weeks, and nothing is as exacting and tiring as continuous mental strain. A famous checker champion, Asa Long, is referred to as "The Iron Man" because his powerful physique and good health enable him to take these long sessions in his stride while weaker players fall by the wayside. Many players go on regular training schedules and skip rope and run a mile or two each day when preparing for an important match.

During the war, when I was in charge of Physical Education for the Coast Guard, I had an opportunity to observe many of the boys in far-off places passing away end-

less hours playing both chess and checkers. In distant outposts in all theaters of war these games provided the mental stimulus and relaxation needed to keep the men fit and alert. It is hardly necessary for me to point out that it is as important to keep mentally fit as it is to keep the body strong. A keen mind in a sound body is a hard combination to beat.

The late Christy Mathewson, idol of millions of baseball fans, was a firm believer in this philosophy and devoted much of his time to checkers and in fact acted as coach to many leading American checker players who later participated in the Second International Match and defeated the British team in 1927.

In New York and many other large cities throughout the country, millions of youngsters play the game in playground tourneys and P.A.L. clubs, and they are unconsciously developing their young minds. In later years this training will have served them well in running the country's affairs and directing its destinies.

Yes, checkers is a fine game of skill and imagination, and I recommend it to all who seek relaxation and mental diversion. It is not only an excellent hobby but an art well worth cultivating.

Legitimate Short Cuts!

WE TRUST none of our readers will be misled by the title to this, our latest offering to the checker-playing public. Here you will find no quack theories promising overnight mastery of the game. The player who visualizes such a sudden transformation is doomed to disappointment as 24-hour success at anything is but a snare and a delusion.

However, as everyone knows, there are tricks in all trades,—legitimate tricks (or short cuts) which, although they do not promise miracles, do greatly accelerate a more rapid grasp of the subject. In the game of checkers there are innumerable devices which will greatly reduce the amount of study and help to shorten the transition from novice to expert. Some of these labor-saving theories that we have touched upon in this book include:

1. The study of basic checkers and familiar landings. The student would do well to familiarize himself with these fundamental formations in the game section, instead of attempting to memorize endless columns of figures in parrot-like fashion.

2. The art of transposition. Many hours of burning the midnight oil will be saved by the player who learns to recognize various games brought up by a different order of moves. We have barely tapped the surface on this important subject, but it is a field in which each individual player can work out his own short cuts, once he is alert to the great possibilities of transposition.

3. The early losses. By studying the chapter "Sudden Death," the beginner will save himself many hours of toil and at the same time ensnare numerous unwary victims.

4. The standard positions. An earnest perusal of the chapter entitled "The Golden Dozen" is the best method we know whereby the beginner can obtain a solid foundation in end-play tactics.

5. Problems. Together with the above, we believe the study of our problem section will prove a genuine aid in acquainting the student quickly with the many winning and drawing ideas involved in scientific checkers.

All these features and other subjects we have included will lessen the time you need spend as a fledgling tenderfoot. But, as we said in our opening paragraph, there is no real substitute for hard work and continued practice and research. The rate of progress is, in the final analysis, up to the individual himself.

We feel confident, therefore, that a conscientious study of the pages that follow, plus the actual application of the methods and theories outlined, will do much toward hastening the day when the reader may honestly regard himself as a "good checker player."

THE AUTHOR

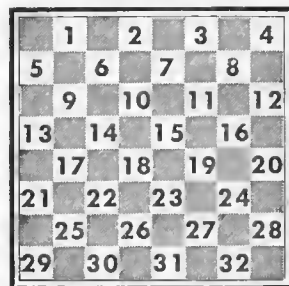
1. For the Uninitiated

THE regular checkerboard is comprised of 64 squares of contrasting colors, preferably green and buff, as these colors are known to be easy on the eyes. The official match and tourney board is of 16 inches, with two inch squares. The checker men should be red and white in color, grooved, and approximately one and a quarter inches in diameter.

For study purposes the board is numbered from 1 to 32 as shown in diagram A below. Diagram B shows the pieces set up for play, with black occupying squares 1 to 12 and white, squares 21 to 32. In order to obtain typographical clearness the white squares on which the men are set in diagram B are in reality the dark squares on your board. Do not let this confuse you. The black men always move first in opening the game.

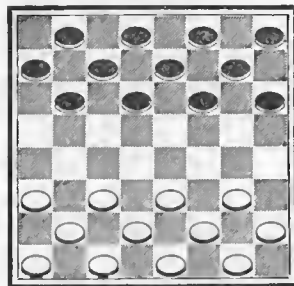
All games in textbooks are recorded by numerals. For example: The first numeral at the top of the first column (game 1) reads 11-15. This should convey to you the fact that black moves his man from square 11 to square 15 for his first move. The next numeral below it reads 23-19. That means that white replies by moving his man from square 23 to square 19. The entire game is thus played out in this manner. The letters appearing after certain moves refer the reader to various notes appended to the game and the numbers after certain moves refer to variations off the trunk or master game.

DIAGRAM A



The Numbered Board

DIAGRAM B



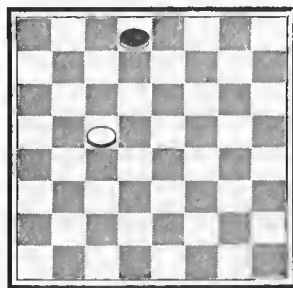
The men set up for play

THE "MOVE"

Without placing too much emphasis on the theory of the "move," or opposition, we believe it incumbent upon us to make the following explanatory comment:

The "move" is undoubtedly of importance in the end-game—or should we say "knowing who has the move" is important.

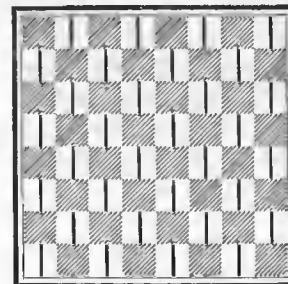
It is probably oversimplification to state that to have the move is to have the last move, but that is about what it amounts to in most cases. For example, in the following diagram it is White's turn to move:



White plays 14-10 and wins "on the move."

RULE FOR FINDING THE MOVE

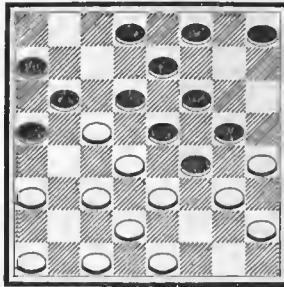
To find who has the move, merely divide the board into two vertical systems, as below:



When you have the Blacks, your system would be the vertical rows beginning with 1, 2, 3 and 4. When you have the Whites, your system would be the vertical rows beginning with 29, 30, 31 and 32.

When it is your turn to play, count all the pieces, of either color, in your system. If the total number of pieces is odd, you have the move; if it is even, your opponent has the move. This rule applies only when there is an even number of pieces on the board. At the start, White, the second player, has the move and would win if no exchanges were made. For example: 10-15, 23-18, 12-16, 21-17, 9-13, 24-20, 16-19, 17-14, 6-9, 27-24, 1-6, 32-27, 8-12, 25-21, 12-16, 27-23, 6-10 (loses; 7-10 draws)—forms diagram:

THE BIG BLOCK



White to Play

Continue: 21-17, 4-8, 29-25, 8-12, 25-21, 3-8, 30-25, 2-6, 31-27, White wins.

HOW TO CHANGE THE MOVE

An exchange changes the move—with qualifications. Read the following carefully, for it is important. An exchange removing two pieces from the board changes the move *when both capturing pieces remain on the board and are in different systems.*

Another way to change the move is to force a piece to a confined position on the board. For example:

Black 20; king, 31

White K4; 23

White to Play and Win

White wins as follows: 4-8, 20-24, 23-27, 24-28, 27-32 (Prestol! The move is changed), 31-26, 8-11, 26-23, 11-15, White wins

Some players like to recall the following little ditty when finding who has the move:

When it is your turn to play,
Systems one to four survey;

If the total odd should prove,
Then you'll find you have the move;
But if even, then 'tis clear,
You will have a "block" to fear.

On the other hand, many strong players, such as Chris Nelson, Kenneth Grover and the writer, prefer to rely on the more simple method of "manning off" each piece on the board. This method may take a mite longer but when there are only a few pieces on the board it is easy enough, and once one gets accustomed to this simple device of finding the move, it becomes second nature. Try it sometime.

"Sudden Death"

(Early traps to remember)

Checker openings, like infested jungles, must be navigated with great care and foresight. Numerous deadly traps lurk in the area and the unwary often find their journey is over ere it has barely begun. Sometimes the most natural and innocent looking play will lose as early as the third move!

Knowledge and preparation, therefore, are the best safeguards against such disasters. The traps shown in the following pages are but a few which may arise. However, they are the ones you will most likely encounter. For this reason you must study them carefully, not only that you may avoid them but that you may also trip up an unsuspecting adversary. Thus they will prove an offensive as well as defensive weapon, a welcome addition to the arsenal of every aspiring player. Know the early losses and be the victor, not the victim!

“Sudden Death” (*Invitations to Disaster*)

NO. 1 — “THE DUFFER’S DELIGHT”

10–15, 22–18, 15–22, 25–18, 6–10, 29–25, 10–15,
25–22⁴, 15–19, 23–16, 12–19, 24–15,
9–14, 18–9, 11–25, Black wins.

⁴ The novice will invariably make this mistake—and the game is over before it has even begun. Here is where it is important to look only one move ahead—but in the right direction! Both 18–14 and 26–22 will draw.



NO. 2 — “THE SPANISH MAIN”

11–16, 23–18, 16–20, 24–19, 8–11⁴, 19–15,
10–19, 18–14, 9–18, 22–8, 4–11,
27–24, 20–27, 31–8, White wins.

⁴ Probably the most natural loss in the game of checkers and certainly one of the oldest. Despite its age it still accounts for numerous victims in exhibitions and match play. Note that 12–16, 24–19, 16–20, 23–18, 8–12 would be the same. The correct move at Note A is the tried and true 10–14. This trap is by Canalejos, an old Spanish author.



NO. 3 — “BOOBY TRAP NO. 1”

10–15, 23–19, 6–10, 22–17, 11–16⁴, 17–13,
16–23, 13–6, 2–9, 27–2, White wins.

⁴ The havoc wrought by this move is soon disclosed when White slips in 17–13. The correct move is 1–6.



NO. 4 — “BOOBY TRAP NO. 2”

10–14, 23–19, 11–16, 26–23, 9–13, 24–20⁴,
14–17, 21–14, 6–10, 20–11, 10–26,
31–22, 8–31, Black wins.

^A Both 22–18 and 22–17 will draw here. Note the similarity in theme to the previous trap.



NO. 5 — “DOSSETT’S DECOY”

11–15, 23–18, 8–11, 27–23, 10–14, 24–20, 6–10,
28–24, 3–8, 23–19, 14–23, 31–27 loses by:
15–18, 22–6, 1–10, 27–18, 11–16,
20–11, 8–31, Black wins.



NO. 6 — “DANGER IN THE DENNY”

10–14, 24–19, 11–16, 28–24, 16–20, 19–15, 9–13,
23–19, 7–10, 32–28, 14–18, 21–17⁴, 10–14,
17–10, 13–17, 22–13, 18–23, 27–18, 20–27,
31–24, 8–11, 15–8, 6–31, Black wins.

⁴ 26–23 is correct. This forms a trap which wins in grandiose style.



NO. 7 — “TRIPLE ACTION”

10–14, 24–19, 6–10, 27–24, 9–13, 22–18, 11–15,
18–11, 8–15, 23–18, 14–23⁴, 19–16, 12–19,

21-17, 13-22, 25-11, 7-16, 24-6, 1-10,
26-12, White wins.

⁴ 15-22 is the correct jump. Here is where it is wise not to jump to conclusions, as such action leads but to a speedy end. G. Smith is the author of this fine play.



NO. 8—"HARI KARI"

10-15, 23-18, 12-16, 26-23, 8-12, 30-26, 16-20,
21-17, 9-13, 17-14, 6-9, 23-19⁴, 13-17,
22-6, 1-17, 19-10, 7-30, Black wins.

⁴ 24-19 is the proper move to avoid trouble.



NO. 9—"THE GOOSEWALK"

11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 4-8, 24-20,
10-15, 25-22, 12-16, 27-24⁴, 16-19, 23-16,
15-19, 24-15, 9-14, 18-9, 11-25, Black wins.

⁴ This famous trap in the Single Corner opening has been the downfall of many a novice. 28-24 also loses, but 21-17 draws. Note the similarity to No. 1.



NO. 10—"THE JACKPOT"

11-15, 22-18, 15-22, 25-18, 8-11, 29-25, 10-15,
25-22, 4-8, 24-19, 15-24, 28-19, 9-13, 18-14,
11-16⁴, 14-10, 7-14, 22-17, 13-22, 26-10,
6-24, 27-4, White wins.

⁴ 6-9 draws. This trap comes up in numerous games and the student should therefore be on the alert for it in various guises. For example, here it is again, with colors reversed: 11-15, 24-20, 8-11, 23-18, 15-19, 18-14, 9-18, 22-8, 4-11, 25-22, 5-9, 29-25, 9-14, 22-17, same.



NO. 11—CROSS COUNTRY SHOT

10-15, 21-17, 11-16, 17-13, 16-20, 25-21, 8-11,
29-25, 4-8, 22-17, 7-10, 25-22, 9-14, 24-19,
15-24, 28-19, 11-16⁴, 19-15, 10-19, 17-10,
6-15, 13-9, 5-14, 23-18, 14-23, 27-4^B,
White wins.

⁴ 11-15 is the proper move and leads to a safe draw. Text is quite logical and has caught more than one player who failed to look deep enough.

^B Of course there is still some play left but the White King is too powerful for Black to even hope to escape alive.



NO. 12—A MASTERSTROKE

10-14, 22-18, 11-16, 25-22, 16-20, 24-19, 8-11⁴,
19-15, 4-8, 22-17, 12-16 (9-13 best) 17-10,
7-14, 29-25, 3-7^B, 15-10, 6-29, 30-25,
29-22, 26-3, 8-12, 3-8, White should win.

⁴ 11-16, 22-18, 16-20, 25-22, 8-11, 24-19, 10-14 and we have the same position.

^B 2-7 has been used in mail play to a draw conclusion.

Don'ts For Checker Players

TO the student who aspires to become a proficient checker player, I would say it is just as important to remember what NOT to do as what to do, and sometimes the former is even more important. Here are a few tips in this direction:

Don't play "by intuition." Try to have a sound reason for making each move. Because a move "looks good" isn't reason enough. Scientific play calls for cold logic and careful, searching analysis—not emotional brainstorming. You must bear in mind that your opponent is calculating the consequences of each move *he* makes and it is incumbent upon you to do the same or face certain defeat.

Don't forget about a game as soon as you play it, especially those you lose. Dissect your losing games and see where you went wrong. Only in this way can you hope to profit by your errors and improve. A player who loses a game twice in the same way will never reach the expert class. It is no disgrace to lose a game, but it is a disgrace to lose in the same manner, time after time.

Don't be ashamed to study "book" checkers. Many players scorn the beginner who appears "clumsy" in his first attempts to grasp "book" checkers. You may even retrogress for a while after starting to play from the book, but this period will be a short one and then your tormentors' smiles will turn to frowns as you start to improve and begin to defeat them game after game. I have often watched this "cycle" and it has always been a pleasure to note the looks of wonderment on the faces of the "tormentors" at the rapid progress made by the "green" book player.

Don't play fast. This warning has been given over and over again but it cannot be mentioned too often. It would seem to be an easy rule to follow but as a matter of fact most players (even veterans) find it one of the hardest to adhere to. The temptation to move before the proper deliberation has been made is a strong one and we have to fight with ourselves to overcome it. Remember always, that just one hasty move may spoil an otherwise perfectly played game and lose a match or tournament.

Don't rely too much on memory. While memory is an important factor in checkers, it should not be overdone. When book moves are made, be sure to "check" anyway, as transpositions often occur and sometimes a position is deceptive. In other words, "play checkers," don't be an encyclopaedia.

Don't try to win every game. I have seen players lose game after game because they were unable to recognize a drawn game and persisted in trying to win it. If you overplay a position in this way you stand a good chance of winding up on the short end. It's a wise player who knows when to go for the draw. This does not imply that you should be overcautious but only that it does not pay to be a hog in checkers any more than it does in any other game or sport.

Don't be afraid to sacrifice. Many novices believe a game is lost once a piece has been captured. This is often a difficult psychology to overcome among young players. As a matter of fact, the sacrifice of one or even two or three men is often indicated if the game is to be saved, and in some instances victory to be achieved. Always be on the alert for ways of sacrificing, with a view to obtaining positional advantage and at the same time preventing your opponent from doing the same, as two can play at

this game as well as one. It often pays to give up a man to gain a free king. This is all "old stuff" to the initiated, of course, but it takes the novice some time to grasp the full significance and utility of the "sacrifice."

Don't place too much emphasis on "the move." Too many students are prone to become hypnotized by the magic words, "the move." True, it has its importance in the end-game, especially when trying to avoid or gain First Position, but the effort to figure out who has the move may often be overdone. Many noted players rely solely on the method of matching each checker on their side with one of their opponent's. This takes longer sometimes than the "scientific" method but it prevents errors which often result in loss of a game. Above all, don't worry about the move in the early stages of the game,—you will only be wasting time and energy. You can have "the move" and still lose. Don't forget that.

Don't play illegitimately. Last but not least, play "according to Hoyle." If you can't be good, at least be fair. We can all obey the rules and play like gentlemen. This adds enjoyment to the game and brings honor to winner and loser alike.

● 2. Games Section ●

“The Basic Seven” and Replies Thereto

IN some of the ratings shown on the following chart there will naturally be differences of opinion. For example, some experts will rate the Denny (10–14) below the Dundee (12–16), while others may choose the reverse. Here, admittedly, there is room for speculation. However, in the case of the first and last openings, all are in agreement. Without a doubt 11–15 is Black’s strongest debut and 9–13 his weakest. These two opening moves more than any others typify a fundamental principle of checkers. That is, the importance of gaining control of the center of the board and the weakness of side moves (as a general rule). 11–15 is Black’s initial bid for command of the center, and from here on the entire game is a struggle between Black and White for strategic squares and a sound “Dyke” formation when possible. On the other hand, 9–13 is a weak and unnatural move to the side of the board, which presents Black with an uphill battle at the very outset and one which is likely to last throughout the game, provided White plays correctly. Of course, knowledge plays an important part in the openings, and a good player who has specialized in 9–13 and is well versed in all the intricacies of that game may well have considerable success with it. However, remember that that is in spite of its weakness and not because of it. The beginner would be unwise to take on the added handicap

of making any but his best move in the early stages of his progress as a player. Later, when he has developed more skill and assurance in his play he can try his luck with the weaker openings, for they abound in interesting variations and traps. For the present, however, it is wiser to stay on solid ground.

9-14 we would rate as a close second to 11-15 and against a player you know to be well versed in 11-15 we would advise your playing this first move.

10-15 and 11-16 can almost be termed "neutrals." They are neither unduly weak nor especially strong.

There are probably more games formed from 11-15, 23-19 than from any other opening on the board. However, by far the most popular of these games is the Glasgow, which we give in the following pages. This is the favorite of duffer and master alike.

In reply to 9-14 both 22-18 and 22-17 are good alternatives. The latter runs into the famed PIONEER opening so well explored by the Detroit master, Arthur Reisman. This is another opening from which numerous games may trace their origin. We include the important PIONEER in our list of model games.

We give 24-19 as White's weakest reply to 10-15, but, as a matter of fact, practically all of White's replies to 10-15 are satisfactory. 10-15 is the only move which does not permit of a really weak reply on White's part.

24-19 has long been the favorite reply to 11-16, although it is not necessarily any stronger than 22-18 and 23-18. (The latter plays for a nice trap.)

21-17 is White's poorest reply to 11-15 because it permits Black to parry with 9-13, thereby gaining a grip on White's entire single corner. This is one of the exceptions to the rule that a side move is weak. On the other

side of the board we have a similar idea in the Dundee, when White plays 24-20 in reply to 12-16. However, the SWITCHER is even more powerful for Black than the Dundee is for White. Note that 9-13, 21-17, 11-15 is the same as the above game. This is a very simple example of transposition. Wyllie, the first master to play the White side of the SWITCHER, had great success with it because he knew all the "tricks" of the game and played it against players who were unfamiliar with the fine points of the opening.

But the moral here is that you must be careful even when you are playing the strong side of an opening. "Eternal vigilance is the price of victory."

9-14, 23-18; 10-14, 23-18; 11-16, 23-19, and 12-16, 23-19 all clearly illustrate the disadvantage of this early exchange via the piece on 23. Two of the openings (12-16, 23-19 and 11-16, 23-19) are hopeless losses, while the other two (10-14, 23-18 and 9-14, 23-18) are very weak for the second player. They were all originally called the "Barred Openings," but the latter two lead to drawn games with careful play and are played in the modern three-move restriction style of play. Even these openings have their exponents. The late Johnnie Horr, one of the great masters of the brilliant post-war period following the first World War, was widely recognized as a leading authority on the "Barred Openings," having played several notable matches in which these bizarre openings were contested. All we can say to the student, however, is to steer clear of the "Barred Openings" if you want to avoid trouble. The reason for their weakness is that they throw the White game entirely off balance with the removal of the "apex" piece on 26 or the strong double corner piece on 27, as the case may be,

following the initial exchange which forms the opening. As a rule it is inadvisable to move these strategic pieces on squares 26 and 27 so early in the game, especially following an exchange. It is quite all right to exchange via 22-18 or 24-19, but not by 23-18 and 23-19. Note how the first two trades leave the White position well formed, with the pieces "intact." I would rate these early exchange in this order: 22-18, 24-19, 23-18, and 23-19. Be governed accordingly. They are based on sound principles of positional strength and it is valuable to the student to know this thoroughly.

The student will do well to study the following chart and the accompanying explanations. Only by knowing *why* a move is weak or strong will he be better able to remember the correct moves and in their proper sequence. Just memorizing the moves is not enough. The automatic player will automatically lose, without fail, and these failures will be his only consistency. After you have carefully studied the information given here and feel that you have formed some idea of how to make the first few decisions in a game intelligently, you can move on to the study of the model games which appear in the following pages.

The chart on the opposite page will in itself, of course, only serve as an introduction to the "Basic Seven." However, to those readers unfamiliar with the opening moves and their relative merits, it will act as a valuable guide, to be used in conjunction with the regular game section.

"THE BASIC SEVEN" AND REPLIES THERETO *

No. 1	1st Choice	"The Basic Seven" (Black moves)	White's Best Reply	White's Weakest Alternative Reply	Name of Opening
No. 2	2nd Choice	9-14	23-19	21-17 (Weak; tricky)	OLD FAITHFUL FORMATIONS (GLASGOW, SINGLE CORNER OLD 14TH, ETC.)
No. 3	3rd & 4th Choices	11-16	22-18 or 22-17	23-18 (Very weak)	DOUBLE CORNER
No. 4	3rd & 4th Choices	10-15	24-19 or 22-18	23-19 (Untenable)	PAISLEY AND MILLBURY
No. 5	5th Choice	10-14	21-17	24-19 (Sound; almost even)	KELSO
No. 6	6th Choice	12-16	22-17 or 22-18	23-18 (Very weak)	DENNY
No. 7	7th Choice	9-13	24-20	23-19 (Untenable)	DUNDEE
			22-18	21-17 (Weak; like No. 1)	EDINBURGH

* The seven basic plots around which the fascinating story of checkers is woven.

“Old Faithful”

BY what name should one refer to the most popular opening move in checkers, namely, 11–15? All the other six debuts have excellent and time-honored designations, to wit: The Edinburgh (9–13), The Double Corner (9–14), The Denny (10–14), The Kelso (10–15), The Paisley (11–16), and The Dundee (12–16). It has occurred to me that it is about time this injustice of long standing should be remedied. If there ever was a name conferred on the 11–15 opening, it certainly has never caught the fancy of the players. It is for this reason that we now propose that our nomination supersede any other title that might conceivably have been used in the dim and distant past.

Because it has been the prime favorite of both novice and expert for lo, these many years, and because it is the one move which, more than any other, inspires the most confidence in the first player, we suggest that this move, 11–15, be henceforth known to the checker-playing fraternity as “Old Faithful.” We can think of no two words in the English language which more aptly describe this popular move. In the Go-As-You-Please era it was nearly always adopted in preference to the other six possible choices. At least the old masters knew how to get off on the right foot.

To some it may seem strange in this day and age of the American (three-move) restriction, with so many beautiful three-move debuts still nameless, to give so much thought to the christening of the ancient and honorable 11–15 debut. But I believe this is a matter that long ago merited serious attention and I propose that we mend matters here and now.

We can only trust that book publishers and all writers and analysts will in the future refer to the heretofore nameless 11–15 opening move as “Old Faithful.”

—T. W.



“I readily endorse Mr. Wiswell’s proposal for an “overall” name to designate 11–15 in future checker literature. “Old Faithful” is a peculiarly fine choice. While it is true that this move invariably leads to a distinct development (such as The Glasgow, Old Fourteenth or Souter), we still have no name for the “*Master Move*” of Checkers, namely, 11–15. Mr. Wiswell’s suggestion would remedy this situation and at the same time coin a new and appropriate phrase for our modern checker vocabulary.”

—WILLIE RYAN,

Editor, “The American Checkerist”

Opening No. 1

11—15

“Old Faithful”

(The Glasgow and other formations)

11—15 ^A 23—19 ^B 8—11 ^C 22—17 ^D Forms
Diagram

Continue: 11—16 ^E—3 10—19 1—10

24—20 ^E 32—28 30—25

16—23 6—10 16—19

27—11 25—22 25—21

7—16 8—11 19—23

20—11 22—18 ^G 21—17

3—7 5—9 ^H 15—19

28—24 21—17 ^I 18—14

7—16 10—15 ^J 10—15

24—20 26—23 ^K—4 14—10

16—19 19—26 ^L 23—26

25—22 28—10 10—7

4—8 2—6 26—30

29—25 31—22 7—3

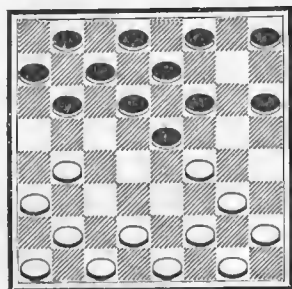
19—24 ^F 6—15 11—16

17—14 17—13 ^M 20—11

9—18 12—16 30—25 ^N

22—15 13—6 DRAWN

VALLEY OF DECISION



Black to Play

(The numbers in italics indicate the variations.)

NOTES

^A This move is Black's initial bid for control of the center of the board and occupancy of square 19. The struggle for strategic territory and key squares is an underlying motive behind many of the opening moves in checkers and, conversely, the attempt to prevent achievement of this aim is the purpose of many counterplays.

^B Stops the strong 15—19 thrust which such moves as 22—17 and 24—20 would permit. For play on 22—18 see Variation 1. Another good move here is 23—18, which is well covered in Grover and Wiswell's "Let's Play Checkers"—see Variation 2.

^C Still remains the overwhelmingly popular choice at this stage. 7—11, 9—14 and 9—13 are all good secondary choices.

^D With this, White's only really strong move at this stage, we arrive at the "crossroads." Black has half a dozen tenable replies but 11—16 and 4—8 (Variation 3) are, by all odds, the most frequently played.

^E Forming the Glasgow, the "beginner's best bet."

^F 10—15, 17—13, 2—7, 21—17, 8—11, 26—23, 19—26, 30—23, 7—10, 32—28, 9—14, 25—21, 5—9, 28—24, 12—16, 22—18, 15—22, 24—19, 11—15, 19—12, 22—26, 31—22, 15—18, DRAWN.

^G 21—17, 11—15, 20—16, 2—7, 17—14, 10—17, 22—13, 15—18, 26—22, 18—25, 30—21, 24—27, 31—15, 12—19, 21—17, 7—10, Black wins.

^H 10—15, 26—23, 15—22, 23—7, 2—11, 28—19, 1—6, 21—17, 6—10, 17—13, 11—15, 30—26, 15—24, 26—17, 24—28, 31—26, 28—32, 26—22, 32—27, 22—18, 27—23, 18—14, 10—15, 14—10, DRAWN, Barker Woolhouse.

^I Proposed to improve on the regular 26—23. Says the noted analyst, Jack Cox, of New York, "Although a man short, White has now a slight advantage. To offset this, however, Black has an exceedingly trappy line of play with several tempting pitfalls for White."

^J 19—23, 26—19, 10—15, 19—10, 2—6, 28—19, 6—24 (6—22,

17-14, 9-18, 19-15, White wins), 30-26 (17-14, 11-15, Draws), 24-28, 17-14, 1-5, 14-10, 9-14, 18-9, 5-14, 10-7, 28-32, 7-3, 32-28, 3-8, 11-15, 8-11, 14-18, DRAWN, J. B. McIndoe.

^K 26-22 (weak), 9-13, 20-16, 11-20, 18-11, 19-23, 28-19, 23-27, 31-24, 20-27, 17-14, 27-31, 19-15, 31-27, 14-10, 27-23, 11-8, 2-6, 10-7, 6-10, DRAWN, Mike Lieber Vs. H. O. Newcomb.

^L 15-22, 23-7, 2-11, 28-19, 9-13, 17-14, 13-17, 31-27, 17-21, 27-23, 22-25, 14-9, 25-29, 30-26, White wins, P.P.

^M 17-14, 1-5, 14-10, 9-14, 18-9, 5-14, 10-7, 14-18, 7-3, 18-25, 30-21, 15-18, 3-8, 11-15, 8-11, 12-16, DRAWN, Jack Cox.

^N By the celebrated J. B. McIndoe, a great analyst.

Var. 1

The following game is known as the "Flora Temple" line of the Single Corner:

22-18	25-22 ^E	19-10	16-11	23-19
15-22	8-11	8-11	13-17	14-18
25-18	30-25!	24-19-I-A	25-22	21- 7
12-16 ^A	10-14 ^F	11-15	9-13	18-25
29-25 ^B	18-15 ^G	32-28	27-24 ^I	19-10
9-13 ^C	11-18	15-24	20-27	6-15
24-19	22-15	28-19	31-24	26-23
16-20	4- 8 ^H	7-11	2- 6	
28-24	15-10	19-16	10- 7	DRAWN,
5- 9 ^D	6-15	11-15	3-10	Jack Cox

NOTES

^A Our preference over 8-11, although both moves are about equally good.

^B The 18-14 "bust" can be adopted here but I believe it permits Black a choice of too many lines of attack.

^C This is the distinguishing move which gives the line its name. Black may have the offensive but White is on solid ground throughout.

^D Black's best line of attack.

^E Rated a better defense than the old 19-16 line.

^F 1-5, 18-14, 9-18, 22-8, 4-11, 25-22, 11-15, 19-16, 6-9, 32-28, 9-14, 16-11, 7-16, 24-19, 15-24, 28-12, 2-7, 22-17, 13-22, 26-17, 10-15, 17-10, 7-14, 27-24, DRAWN—An improvement on published play by Mr. Cox.

^G Regarded as a far better move than the routine 32-28.

^H If 7-10, 15-11, 3-8, 11-7, 2-11, 19-16, 11-15, 16-12, 8-11, 12-8, 15-18, 8-3, 11-15, 23-19, 13-17, 26-22, 17-26, 31-22, 9-13, 3-7, etc., White wins.

^I 10-7, 3-10, 11-8, 15-19, 23-16, 10-15, 27-23, 15-19, 22-18, 1-6, 18-9, 17-22, 26-17, 13-22, DRAWN—Tommie Wiswell Vs. Arnold Gallub.

(Off Var. 1, at 23rd move)

Var. 1-A

26-22	7-14	10- 6	28-32	6-10
11-15	19-10	1-28	5- 1	15-19
23-19	2- 7	27-24	7-11	25-22
14-18 ^A	22-15	20-27	1- 6	32-27
31-26 ^B	14-18	32- 5	11-15	22-18

DRAWN, Jack Cox

^A 2-6, 27-23, 20-27, 31-24, 7-11, 32-27, 3-8, 10-7, 6-10, 7-3, 8-12, 3-7, 11-16, 7-2, (if 7-11, then 16-20, 11-18, 1-6, draws), 14-18, 23-7, 16-32, 7-3, 32-27, 24-20, 27-23, 3-7, 1-5, 7-11, 23-18, 11-7, 9-14, 7-11, 14-17, 21-14, 18-9, 11-18, 9-6, 2-9, 5-23, 22-18, 23-26, 18-14, DRAWN, Jack Cox.

^B 27-23, 18-27, 32-23, 20-27, 31-24, 7-14, 19-10, 2-7, 22-18, 7-11, 24-20, 1-5, 10-6, 11-15, 18-11, 14-17, 21-14, 9-27, 25-21, 27-31, 6-1, 5-9, 1-6, 9-14, DRAWN, Jack Cox.

Var. 2

23-18 ^A	7-14	26-23	15-24	26-23
8-11 ^B	24-20 ^H	11-15	28-19	10-15
27-23 ^C	6-10 ^I	29-25	3-8	22-17
4-8 ^D	22-17	15-24	31-26	15-18
23-19 ^E	9-13	28-19	8-11	
10-14 ^F	30-26	8-11	19-16	DRAWN
19-10	13-22	25-22	12-19	
14-23	25-9	11-15	23-7	
26-19	5-14	32-28	2-11	

NOTES

^A Forms the ancient Cross opening, just about the safest reply to 11-15 that White has at his command.

^B 9-14 (the Cross-Choice), 18-9, 5-14, 22-18, 14-23, 27-11, 8-15, leads to an equal and "open" game—for example: 21-17, 4-8, 25-21, 8-11, 29-25, 12-16, 24-20, 16-19, 17-14, 10-17, 21-14, 1-5, 32-27, 6-9, 14-10, 7-14, 27-23, 2-7, 23-16, 14-18, 25-21, 9-13, 21-17, 13-22, 26-17, 18-22, 17-14, 15-19, 14-10, 7-14, 16-7, 3-10, 20-16, 19-23, 16-11, 10-15, 11-7, 15-18, 7-2, 23-26, 30-23, 18-27, 31-24, DRAWN, Tommie Wiswell Vs. Louis Burt. (À la Blindfold)

^C While 26-23 (the Crescent Cross) is tenable, it offers White little and is best avoided.

^D 11-16, 18-11, 16-20 is a bizarre line known as the Slip-Cross. Though tricky, it is too weak to be considered for serious play.

^E The key to White's opening maneuvers and heralds the ensuing "break-up."

^F 9-14 is also good: 9-14, 18-9, 5-14, 22-17, 15-18 ^G, 26-22, 11-15, 17-13, 7-11, 22-17, 2-7, 32-27, 1-5, 24-20, 15-24, 28-19, 11-15, 27-23, 18-27, 31-24, 15-18, 19-15, DRAWN.

^G 6-9, 26-23, 15-18, 17-13, 18-27, 13-6, 2-9, 32-23, 10-13, 24-20, 11-15, 23-18, 15-24, 18-9, 1-5, 28-19, 5-14, 30-26, 8-11, 26-23, 11-15, 23-18, 14-23, 19-16, 12-19, 21-17, 13-22, 25-2, 10-15, 2-6, 23-27, DRAWN.

^H Another key move in the White game and therefore one to remember. If the student will train himself to select just three or four important moves in each game, he will find it much easier to retain the idea involved in the opening. Remember the basic *formation*, not the figures.

^I 14-18, 22-15, 11-18, 32-27, 9-14, 30-26, 5-9, 25-22, 18-25, 29-22, 6-10, 27-23, 1-5, 22-17, 9-13, 19-15, 10-19, 23-16, 12-19, 17-10, 8-11, 21-17, DRAWN.

Var. 3

4-8 forms that perennial favorite, "The Old Fourteenth," one of the most widely played of the go-as-you-please games by all grades of players:

4-8	6-9 ^D	14-23	22-26	15-24
17-13	13-6	27-18	21-14	28-19
15-18 ^A	2-9	9-13	26-30	13-17
24-20	26-22 ^E	17-14	19-15	8-4
11-15 ^A	1-6 ^F	10-17	30-26	17-22
28-24	22-17	21-14	15-8	4-8
8-11 ^A	18-22 ^G	6-10	26-22	22-26
26-23	25-18	30-25	32-28	19-15
9-14 ^B	15-22	10-17	22-15	26-30
31-26 ^C	23-18 ^H	25-21	24-19	DRAWN

NOTES

^A The characteristic development for the student to bear in mind.

^B 18-22, 25-18, 15-22, 30-26, 11-15, 26-17, 15-18, 23-14, 9-18, 29-25, 7-11, 17-14, 10-17, 21-14, 6-9, Drawn, J. Sturges.

^C 30-26 loses by 6-9.

^D Black can safely allow the two-for-one by 5-9. In fact, some players prefer it to the text.

^E Bait for one of the most spectacular shots in the game of checkers. Every player should know it.

^F Correct, and avoids the pitfall Black would stumble into if he played 9-13. Here is the big shot that White would take if that fatal move were made: 20-16, 11-20, 22-17, 13-22, 21-17, 14-21, 23-14, 10-17, 25-2, 17-22, 19-15, 21-25, 30-21, 22-26, 15-10, 26-31, 29-25, 12-16, 25-22, 16-19, 24-15, 31-24, 15-11, 24-19, 11-7, 19-15, 2-6, 15-11, 7-2, 20-24, 22-18, 11-16, 21-17, White wins.

^G 9-13 also draws, but 3-8 loses by 25-22.

^H 17-13, 14-17, 21-14, 9-18, 23-14, 10-17, 32-28, 17-21, 19-16, 12-19, 24-8, 3-12, 28-24, 7-11, 27-23, 6-10, 23-18, 12-16, Black wins.

^A If 28-19, then 22-25; or if 26-19, then 11-15, 19-10, 2-6, in either case Black winning easily.

^B 10-7, 24-15, 7-3, 11-16, 20-11, 15-8, 30-26, 8-11, 3-7, 12-16, 26-23 (7-10, 2-6, 10-14, 6-10), 11-15, 7-3, 2-6, 3-7, 6-9, 7-2, 9-14, 2-7, 14-17, 7-2 ^E, 17-21, 31-26, 21-25, 2-7 ^F, 25-29, 26-22, 29-25, 23-18, 15-19, 7-10, 1-6, 10-1, 19-23, Black wins.

^C 31-26, 2-7, 3-10, 28-24, Black wins.

^D 20-16, 21-17, 15-10, 24-19, 16-12, 17-22, 18-15, 1-6, Black wins.

^E 31-26, 16-20, 7-3, 20-24, 23-19, 15-18, 19-16, 17-21, Black wins.

^F 26-22, 25-30, 23-18, 15-19, 18-14, 30-26, 22-17, 26-22, 17-13, 19-15, Black wins.

Var. 4

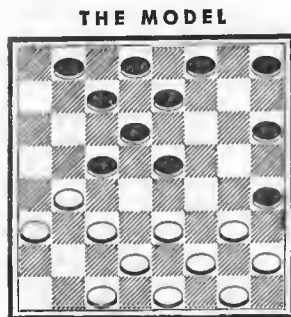
17-14	14-10	25-22	15-10 ^D	7-11
15-22	28-24	2-6	24-19	6-9
14-5	19-16 ^B	22-18	10-7	11-8
19-23	12-19	6-9	21-17	9-14
26-17 ^A	10-7	31-26	7-2	8-11
23-27	19-23	23-30	17-13	14-18
28-19	7-3	3-8	2-7	
27-32	24-28	30-25	9-14	Black Wins,
17-14	30-25 ^C	8-15	18-9	Jack Cox.
32-28	28-24	25-21	13-6	

Opening No. 2

9-14

(Pioneer and Double Corner)

9-14	25-22-2	16-20	29-25	Forms
22-17-1	8-11	18-9	11-15! ^D	Diagram
11-16 ^A	22-18 ^B	5-14	25-22	



Black to Play

Continue:

7-11 ^E	23-18	15-22
17-13	14-23	28-24
4-8 ^E	27-18	20-27
22-17	3-7 ^H	32-23
15-18 ^E	17-14 ^I	22-25
24-19-3	10-17	30-21
18-22 ^F	21-14	29-25
19-16	25-29	23-19
12-19	14-9	8-12
23-7	6-10	19-15 ^K
2-11	9-6 ^J	
26-23 ^G	10-15	DRAWN
22-25-4	6-2	

NOTES

^A Forming the Pioneer opening, one of the truly basic formations in the game of checkers. The fact that more games

can be formed from the Pioneer than from any other game is some indication of the importance of this fundamental formation. My friend, Arthur Reisman, the Detroit Master, did a great deal of research work on the Pioneer and deserves much credit for popularizing the "Pioneer System."

^B 17-13, 11-15, 24-20, 16-19-Var. 6, 23-16, 12-19, 27-23, 19-24, 28-19, 15-24, 32-28, 7-11, 28-19, 11-15, 19-16, 15-19, 16-11, 19-24, 22-17 (23-19 is best here despite the fact Reisman's Pioneer states that 14-18 loses for Black by 22-15, 24-28, 21-17! etc. Instead of 14-18, 24-28 will draw in reply to 23-19.) 24-28, 23-19, 14-18, 17-14 ^C, 10-17, 21-14, 28-32, etc. Wiswell beat Schleifer.

^C The draw is: 11-7 (19-16, 18-23, etc. B. wins) 2-11, 19-16, 11-15, 17-14, 10-17, 21-14, 15-19, 26-23, 19-26, 31-15, 28-32, 29-25, 32-27, 25-21, 27-23, 16-11, 23-18, 21-17, 18-9, 15-10, 6-15, 13-6, 1-10, 11-7, 15-19, 7-2, 10-15, 2-6, 19-24, 6-10, 15-19, 10-15, DRAWN with care. J. McTeer.

^D A very important move to remember, as 4-8 would run into "Dunne's Win," a line in which Black loses on all variations.

^E Forming an important pattern which arises many times under various guises. Pay close attention to the ensuing play.

^F Black is forced to allow the two-for-two and seek refuge in the single corner; while the prospect is not a bright one, all comes out well in the end.

^G 28-24, 8-12, 24-19, 3-8, 32-28, 11-15, 27-23, 15-24, 28-19, 20-24, 19-15, 10-19, 23-16, 12-19, 17-10, 6-15, 26-17, 24-27, DRAWN.

^H 29-25 has been shown to lose by 18-14.

^I 18-14, 1-5, 30-26, 25-29, 26-23, 11-15, 23-19, 15-24, 28-19, 8-11, 19-16, 29-25, 16-12, 25-22, 31-27, 11-15, 27-23 (correcting 12-8, 15-19 B. Wins, as played in Reisman's Pioneer, Page 79, Note C) 20-24 (22-18 and 22-26 also permit draws. Against the latter play 13-9! and

against the former 14-9, 5-14, 12-8, 18-27, 32-23, 20-24, 23-19, 7-11, 8-3, 24-28, 3-7 Draws) 23-18, 15-19, 18-15, 22-18, 15-11, 7-16, 14-7, 18-15, 7-2, 24-27, 32-23, 19-26, 2-9, 5-14, 17-10, 15-6, 21-17, 26-30, 17-14, 30-26, 14-9, 6-1, 12-8, 26-22, 8-3, 22-18, 3-7, 16-20, 7-10, DRAWN, Jack Cox-Tommie Wiswell.

^J 9-5, 8-12, 32-27, 12-16, 31-26, 16-19, 18-14, DRAWN-H. Henderson.

^K Played between Asa Long and Newell Banks in their Detroit title match.

Var. 1

The following is a good line on the deservedly popular 22-18:

22-18	18- 9	28-19	31-26	21-17
5- 9	13-22	10-14	2- 6	30-26
25-22-5	26-17	17-10	22-18	11- 7
11-16 ^A	6-22	7-14	11-15!	
24-19	30-26	29-25	18-11	DRAWN,
8-11	11-15	4- 8	14-18	Grover &
22-17 ^B	26-17	25-22	23-14	Wiswell's
9-13!	15-24	8-11	16-30	"L. P. C."

^A 12-16, 24-20, 10-15, 27-24, 15-19, 24-15, 16-19, 23-16, 14-23, 26-19, 11-25, 29-22, 8-12, is a risky "Doctor" line, but it is off the beaten path and I frequently essay it in exhibition games with surprisingly favorable results.

^B Better than either 28-24 or 30-25, two lines which favor Black, while 29-25 is practically a loss for White.

Var. 2

This important game was played between Louis Ginsberg, the Brooklyn Grandmaster, and George O'Conner, one of Britain's foremost players:

24-19 ^A	22-18	23-16	26-22	22-17
8-11	8-11	11-15	6- 9	9-14
25-22	18- 9	25-22	13- 6	18- 9
11-15	5-14	15-19	2- 9	5-14
17-13	29-25	22-18	31-26	17-13
15-24	16-20	14-23	1- 5 ^C	14-18
28-19	19-16 ^B	27-18	16-12	13- 9
4- 8	12-19	19-24	7-11	10-14
DRAWN				

^A Probably as good as 25-22 but I prefer the latter as it gives Black more of a chance to go wrong.

^B 25-22 is favored by some players but this line has always appealed to me. Both moves are quite sound.

^C If 10-14, 16-11, 7-16, 22-17, 14-23, 26-12, etc. will draw.

Var. 3

30-25	11-18	23-14	19-24	3- 7
11-16 ^A	31-26 ^B	15-18	28-19	16-19
24-19	8-11	26-22	16-23	7-10
2- 7 ^C	19-15	3- 8	10- 7	19-24
26-22	10-19	22-15	12-16	
7-11	17-10	11-18	7- 3	DRAWN
22-15	6-15	14-10	8-12	

^A If 11-15, 24-19, 15-24, 28-19, 8-11, 19-15, W. wins, Jacob & Strudwick.

^B To simplify matters, the following may be played: 28-24, 8-11, 19-15, 10-28, 17-10, 6-15, 23-14, 16-19, 27-24, DRAWN.

^C 10-15, 21-17, 11-16, 17-13, 16-20, 25-21, 8-11, 29-25, 7-10, 23-18, 9-14, 18-9, 5-14, 22-17, 4-8, 26-23, 15-18, 24-19, 2-7, 30-26, 11-16 is the same.

Var. 4

Against 8-12, Edwin F. Hunt, former World Champion who hails from Dixie, shows the following neat win, correcting published play:

8-12	14-18	14-17	22-25	25-29
23-19	17-14	13- 9	10-15	18-14
11-15	10-17	17-21	25-29	29-25
19-16 ^A	21-14	11- 7	15-24	14- 9
12-19	18-23	3-10	23-27	25-22
27-24	14- 9	2- 7	24-19	9-13
20-27	6-10	10-14	27-32	
32-16	9- 6	7-10	19-15	W. Wins
15-19	10-14	14-17	29-25	
16-11	6- 2	9- 5	15-18	

^A Improves upon Hugh Henderson's win by 27-23. Hunt demonstrates that 27-23 does not win when Black counters with 15-24, 28-19, 20-24 (corrects 3-8, which loses), 32-28, 24-27 ^B, 31-24, 3-8, 23-18, 14-23, 17-14, 10-17, 21-14, 8-11, DRAWN.

^B 3-8, 19-15, 10-26, 17-10, 6-15, 28-10, White wins.

Var. 5

24-20	25-22	23-14	29-25	20-11
10-15 ^A	1- 5 ^B	9-18	14-17	7-32
28-24	30-26	32-28 ^C	21-14	24-19
15-22	3- 7	6- 9	18-23	8-11
26-10	22-17	17-13	26-19	14-10
7-14	14-18	9-14	11-16	DRAWN

^A Text runs into a formation arising from various games. 11-16 is also good. 11-16, 20-11, 8-22, 25-18, 4-8, 28-24, 8-11, 29-25, 10-15, 25-22, 6-10, 24-20, 1-5,

27-24, 9-13, 18-9, 5-14, 23-18, 14-23, 26-19, 11-16, 20-11, 7-23, 31-27, 23-26, 30-23, 2-6, 23-18, 15-19, 24-15, 10-19, 18-14 (18-15 is O.K. here), 6-10, 14-7, 3-10, 22-18, 19-23, 18-14, DRAWN-P. P.

^B Now a "familiar landing." For example: 10-14, 24-20, 6-10, 22-18, 10-15, 28-24, 15-22, 26-10, 7-14, 25-22, 1-6 is same as above. It is well to recognize these basic formations as they arise under totally different openings. Being familiar with the various transpositions (and they are myriad) will greatly reduce the amount of studying necessary to become an adept player. I would advise the aspiring student to work on the subject of "transpositions" himself and include all he finds in his manuscript. The time will be well spent and he will save many hours of needless labor.

^C In a match game with Abe Bernstein, former New York Champ, we tried 17-14 here with the following result: 17-14, 6-9, 29-25, 9-13, 27-23, 18-27, 32-23, 11-15, 14-10!, 7-14, 25-22! ^D, 13-17, 22-13, 5-9, (15-18, 31-27 White Wins) 13-6, 2-9, 23-19, 15-18, 19-15, 8-11, 15-8, 4-11, 24-19, 18-23, 26-22, 23-26, 22-17, 26-30, 17-10, 11-15, DRAWN.

^D The value of a timely sacrifice is vividly brought out by this maneuver. Many games are lost because of the failure of players to see or properly evaluate the strength of a "pitch" such as this one. In the above game it settles the issue nicely for White.

Var. 6

3- 8 ^A	27-23	8-12	15-19	6-15
20-11	8-12	27-24 ^B	23-16	13- 6
7-16	23-16	5- 9 ^C	12-19	1-10
29-25	12-19	26-23	24-15	
16-19	31-27	19-26	10-19	DRAWN
23-16	4- 8	30-23	17-10	
12-19	22-17			

⁴ More conservative than 16-19, which is a good line when out for a win. Some lines, though inferior, are dangerous when not met correctly.

^B Note that this position may also arise from the Glasgow as follows: 11-15, 23-19, 8-11, 22-17, 11-16, 24-20, 16-23, 27-11, 7-16, 20-11, 3-7, 11-8, 4-11, 17-13, 11-15, 25-22, 9-14, 22-17, 15-19, 31-27, 7-11, 27-24, 11-15, 29-25 Same. Just another case of transposition.

^C 2-7 (12-16, 26-22! also loses) 26-23, 19-26, 30-23, 7-11, 25-22, 11-16, 24-19, 15-24, 28-19, 16-20, 32-27, 5-9, 22-18 White Wins.

Opening No. 3

11-16

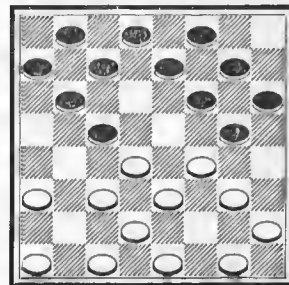
The Paisley and Millbury

11-16 ^A	8-11	10-14 ^B	4-8	Forms
24-19-1, 2, 3	22-18	25-22 ^C	27-24 ^D	Diagram

Continue:

16-20	24-19	31-24
31-27	12-16 ^E	32-28
6-10	19-12	2-6
19-16	10-15	28-19
12-19	12-8 ^F	6-10
24-6	3-12	21-17
1-10	22-17	11-15
28-24	15-31	17-13
8-12	17-3	DRAWN

SCIENCE AND SKILL



Black to Play

NOTES

^A The first two moves form the Paisley opening. For play on 24-20 and 23-18 see Variations 1 and 2. The text is probably White's safest reply.

^B 4-8, 18-14, 9-18, 23-14, 10-17, 21-14, 16-23, 27-18, 12-16, 28-24, 8-12, 26-23, 16-20, 31-27, 6-9, 25-21, 1-6, 29-25, 11-16, 25-22, 16-19, 24-15, 7-10, 14-7, 3-26, 30-23, 6-10, 23-19, 10-14, 27-23, 20-24,

22-17, 24-27, 17-10, 27-31, 10-6, 31-27, etc. DRAWN.

^C 26-22, 16-20, 22-17, 7-10, 30-26, 11-16, 26-22, 9-13, 18-9, 5-14, 22-18, 13-22, 18-9, 6-13, 25-18, 4-8, 29-25, 8-11, 18-14, 10-17, 21-14, 13-17, 25-22, 17-26, 31-22, 1-6, 22-18, 6-10, 14-7, 3-10, 28-24, 2-7, 32-28, 10-14, 18-9, 7-10, 9-6, 10-14, 19-15, 11-18, 6-2, 18-22, 2-6, 22-26, 6-9, 14-17, 23-19, 16-32, 9-13, 20-27, 13-24, 12-16, DRAWN.^A

^A An exact duplicate of a game I had in my match with Alex Cameron and has been played on several important occasions. A basic formation.

^D A tried and true line. 22-17 is also a good move here. The following play is by Louis Ginsberg:

22-17, 9-13, 18-9, 13-22, 26-17, 6-22, 30-26, 5-9, 26-17, 9-14, 17-10, 7-14, 29-25, 3-7, 28-24, 16-20, 31-26, 2-6, 26-22, 7-10, 22-18, 6-9, 25-22, 1-5, 32-28, 11-16, 18-15, 14-18, 23-7, 16-32, 24-19, 32-27, 7-3, 27-23, 19-16, 12-19, 3-12, 23-18, 12-16, 18-25, 16-23, 25-22, 23-18, 22-25, DRAWN.

^E A key sacrifice which forces the issue.

^F White wisely returns the "loan" and the result is a scientific draw.

Var. 1

24-20 ^A	10-15 ^C	25-22	8-11	23-18
16-19 ^B	22-17	18-25	26-23	14-23
23-16	7-10	29-22	11-16	27- 2
12-19	20-16	8-11	22-17	10-15,
22-18	2- 7	27-23	5- 9	etc.
9-14	30-25	11-20	31-27	
18- 9	1- 5	23-16	9-14	DRAWN,
5-14	17-13	4- 8	13- 9	John Hynd
25-22	14-18	16-12	6-22	

NOTES

^A The Bristol opening, another game popular with both novice and expert.

^B Note that 8-11, 28-24 would go into the Dundee.

^C 8-11, 22-17, 4-8, 27-23, 8-12, 23-16, 12-19, 32-27, 11-15, 20-16, 15-18, 17-13, 10-15, 29-25, 1-5, 26-23, 19-26, 30-23, 6-9, 13-6, 2-9, 31-26 ^D, 14-17, 21-14, 7-11, 16-7, 3-17, 23-14, 9-18, 25-21, 18-22, 21-14, 22-31, Drawn-Peter Doran.

^D If 28-24, 15-19, 24-15, 18-22, 25-18, 7-11, 16-7, 3-26, 31-22, 14-32, Black wins.

Var. 2

22-17	9-13	22-18	10-17	16-11
16-19 ^A	17-14	7-10	21-14	7-16
23-16	6- 9	14- 7	13-17	20-11
12-19	32-27	3-19	25-21	26-22
24-15	9-18	26-23	17-22	14-10
10-19	23-14	19-26	23-19	22-18
25-22	16-20	30-23	22-26	10- 7
8-11	27-24	6-10	24-20	
27-23	20-27	28-24	26-31	DRAWN,
11-16 ^B	31-15	2- 7	19-16	Ginsberg v.
29-25	1- 6	18-14	31-26	Gonotsky

^A Forming the "Dyke," which is strong for Black. This is Ginsberg's favorite game and one which he thoroughly understands.

^B 4-8 is more commonly played here: 4-8, 23-16, 11-20, 22-18, 8-11, 32-27, 9-14, 18-9, 6-22, 26-17, 11-15, 29-25, 5-9, 25-22, 7-10, 30-26, 9-14, 26-23, 3-7, 23-19, 15-24, 28-19, 7-11, 17-13, 11-15, 27-24, 20-27, 31-24, 14-18, 22-17, 18-23, 17-14, 10-17, 21-14, 15-18, DRAWN.

Var. 3

21-17-5	7-16	26-22	13-22	DRAWN ^D
9-13	30-25 ^B	11-18	25-18	Hunt
25-21	3-7	22-15	8-11	Vs.
5-9	17-14 ^B	2-7	29-25	Long
23-18-4	9-18	15-11	16-19	A
10-15 ^A	22-15	7-16	25-21	Model
18-11	16-19 ^C	24-15	19-23	Game
8-15	32-27	6-10	18-14	
24-19	4-8	15-6	10-17	
16-23	27-24	1-10	21-14	
27-11	7-11	21-17	11-15	

^A Much better than 1-5, sometimes adopted at this stage.

^B The key moves.

^C The following was played between Newell Banks and Asa Long in their world's title match: 7-11, 15-8, 4-11, 32-27, 6-10, 27-23, 1-5, 25-22, 11-15, 23-18, 15-19, 22-17, 13-22, 26-17, 19-23, 17-14, 10-17, 21-14, 16-20, 14-9, 5-14, 18-9, 23-27, 31-24, 20-27, 29-25, 27-31, 25-22, 31-26, 22-17 DRAWN.

^D Played on many occasions and for that reason is considered 'foolproof.' Good, fundamental Checkers.

Var. 4

Mr. Hunt adopted 24-19 at this point against Asa Long in their match for the world's Championship in 1936.

24-19	19-10	27-11	26-17	24-19
8-11 ^A	6-22	7-16	18-22	20-24
22-18 ^B	28-24 ^C	17-13	32-27	17-14
13-22	11-15	9-14	4-8	8-11
26-17	23-19	30-26	27-23	23-18
10-15	16-23	14-18	16-20	11-16

19-15	31-24	9-5	21-17	5-1
16-20	20-27	31-26	23-18	7-11
18-14	15-10	13-9	10-6	14-7
24-27	27-31	26-23	1-10	3-10
Black Won				

^A Note that 12-16, 21-17, 9-13, 25-21, 5-9, 24-19, 8-12 is the same.

^B Apparently meant as a cook but it seems untenable. Published play at this stage runs as follows: 28-24, 16-20, 30-25, 11-16 (or 9-14) 22-18, 13-22, 26-17, 9-13, 17-14, 10-17, 21-14, 13-17, 25-22, 17-26, 31-22, 4-8, 22-17, 6-10, 18-15, 2-6, 17-13, 10-17, 15-11, 8-15, 19-10, 6-15, 23-19, 16-23, 27-2, 20-27, 32-23, 17-22, 23-18, 22-26, 13-9, 26-30, 9-6 DRAWN.

Var. 5

22-18 forms the Millbury, so named in honor of R. E. Bowen, of Millbury, Massachusetts. It is one of the great central formations of the game and certainly one of the most important openings on the board, under any form of restriction. Such basic games as the Pioneer, Paisley, Paisley-Dyke, Bristol, and White Dyke are all, in the last analysis, merely branches of the Millbury.

For example, at the third move, instead of 25-22 as played, note that 24-20, 16-19 forms the Bristol, and 24-19 would be the Paisley while 18-14 constitutes the Paisley-Dyke. Then again, at the fourth move, if we substitute 10-14, 24-20, 16-19 we have the White Doctor. In place of 4-8 at the sixth move, 9-14, 18-9, 5-14 would, of course, be the Pioneer. This will give you just some little idea of the manifold possibilities arising out of the apparently simple Millbury or 11-16, 22-18.

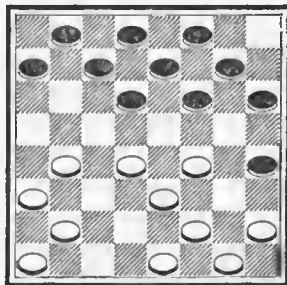
(Much of the fine play which follows is the work of Jack Cox, probably the world's foremost authority on this important debut. We were fortunate in receiving the assistance of that great analyst while working on this section.)

The Millbury

22-18	26-17 ^A	14- 7	23-18	9- 6
8-11	11-16 ^B	3-10	16-23	10-14
25-22	17-14	29-25 ^E	18-14	6- 2
16-20	10-17	5- 9 ^F	10-17	14-17
22-17	21-14	25-21-6	21-14	22-18
4- 8	6-10 ^C	9-13 ^G	23-26 ^J	17-22
30-25	25-21	18-15 ^H	31-22	
9-13	10-17	2- 7 ^I	8-11	DRAWN
24-19	21-14	15- 6	14- 9	
13-22	7-10 ^D	1-10	7-10	

NOTES

^A A useful and interesting formation (see diagram on right) with a very doubtful status. The position has figured in several historic matches usually with disastrous results for black. Barker lost to Reed; Banks should have lost to Henderson, and Cohen lost to O'Connor. This has led to a widespread belief that the black game is untenable, and few players would venture it in a serious contest. However, the line is sound, and with an understanding of the key moves, it becomes a haven of safety for the first player in



Black to Play

several difficult openings. It is particularly useful in the Edinburgh, where it arises as follows: 9-13, 22-18, 12-16, 24-19, 8-12, 25-22, 16-20, 30-25, 4-8, 22-17, 13-22, 26-17, forms position at A.

^B The proper move; 10-14, although probably sound, is much inferior.

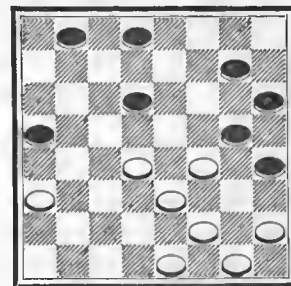
^C Played by Cohen against O'Connor and forces a clean-cut draw.

^D An essential move; here Cohen played 1-6 which loses by 29-25, 6-9, 25-21, 7-10, 14-7, 3-10, 18-14, etc., White wins.

^E 18-15, 5-9, 15-6, 1-10, 29-25, 8-11, 25-22, 11-15, 28-24, 9-14, 23-18, 14-23, 27-11, 16-23, 24-19, 23-26, 22-18, 26-30, 18-15, 12-16, DRAWN.

^F The sequel to Note D; Black is quite safe now.

^G The game is now identical with an ancient line of the Glasgow. The position at G is shown on the diagram. In Drummond's 2nd edition, it is brought up like this: 11-15, 23-19, 8-11, 22-17, 11-16, 24-20, 16-23, 27-11, 7-16, 20-11, 3-7, 28-24, 7-16, 24-20, 16-19, 25-22, 9-14, 17-13, 4-8, 22-17, 8-11, 26-23, 19-26, 30-23, 11-15,



White to Play

29-25, same as diagram, with colors reversed. Here is still another way to reach the formation on diagram: 10-14, 22-18, 11-16, 25-22, 16-20, 22-17, 9-13, 17-10, 6-22, 26-17, 13-22, 30-26, 22-25, 29-22, 5-9, 22-18, 9-13, 24-19, 8-11, 18-14, 11-16, 26-22, 7-10, 14-7, 3-10, 22-18, 4-8, same as above.

^H 31-26, 8-11, 26-22, 1-5, 28-24, 5-9, 21-17, 11-15, 18-11, 9-14, 22-18, 14-21, 11-7, drawn—Wyllie vs. Martins. Again, at H, 28-24, 8-11, 18-14 (18-15 loses by the

Busby Position), 10-17, 21-14, 2-7, 14-9, 13-17, 19-15, 11-18, 23-14, 17-22, 24-19, 16-23, 27-18, 12-16, 18-15, 16-19, 15-10, 7-11, 10-7, 11-15, 7-3, 15-18, 3-7, 19-24, 14-10, 18-23, drawn-Old Play.

^I 1-6, 28-24, 2-7, 21-17, 13-22, 15-11, 8-15, 23-18, 16-23, 18-2, 23-26, 2-9, 26-30, 24-19, 30-25, 27-24, 20-27, 31-24, 22-26, 32-28, White wins-Drummond.

At this point (1) there is also a close draw by 2-6, leading into some fine play by J. Searight:-

2- 6	10- 6	8-11	14-10	15-10
31-26	17-22	6- 9	26-31	7- 3
10-14	6- 2	14-18	10- 7	10-17
26-22	22-26	23-14	31-26	21-14
1- 5	28-24	16-23	7- 3	16-20
22-18	9-13	27-18	26-19	
6- 9	18- 9	20-27	3- 7	DRAWN
15-10	5-14	32-23	19-15	
13-17	2- 6	12-16	18-14	

^J Given by A. Vanatta in the A. D. P. to correct Drummond's 13-17, 27-18, 8-11, 14-9, 7-10, 18-14, 10-15, 14-10, 11-16, 10-7, 15-19, 7-3, 19-24, 28-19, 16-23, 3-7, 17-22, 7-11, 23-26, 11-15, White wins. There may be a critical draw in the ending.

Var. 6

31-26-7	9- 5	24-19	32-28	16-23
8-11	15-18	21-17	17-22	
28-24 ⁴	23- 7	19-15	8-11	DRAWN
9-14	16-30	12-16	22-18	Jack
18- 9	7- 3	3- 8	11-16	Cox
11-15	30-21	16-19	18-11	

⁴ 26-22, 9-14, 18-9, 11-15, 28-24, 1-5, DRAWN.

Var. 7

18-15-8	22-18	14- 9	27-18	24-20
9-13	2- 7	11-15	20-27	21-25
15- 6	28-24	9- 6	31-24	2- 6
1-10	13-17	15-18	10-17	25-30
25-22	18-14 ⁴	23-14	6- 2	6-10
8-11	17-21	16-23	7-11	30-26

DRAWN-Jack Cox

⁴ 31-26, 10-14, 18-9, 7-10, 9-6, 10-14, DRAWN.

Var. 8

25-22	15-10	23-16	32-16	
1- 5 ⁴	9-13	12-19	8-12	
18-15	19-15	27-24	16-11	DRAWN
10-14	16-19	20-27	14-18	J. Cox

⁴ 9-13, 18-15, 2-7, 15-6, 1-10, 22-18, 8-11, same as Variation 2.

Opening No. 4

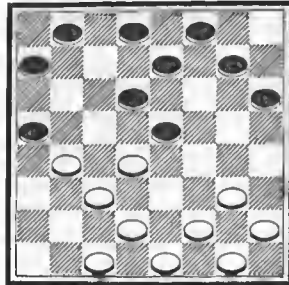
"The Kelso"

10-15

10-15	25-18	11-15	25-22	9-13
22-18 ^A -1 & 2	6-10 ^B	18-11	4-8	23-18
15-22	29-25 ^C	8-15	21-17 ^D	

Forms Diagram

A MODERN VERSION



Black to Play

Continue:

7-11 ^E	24-19	10-14
26-23 ^F	2-9	1-6
5-9	19-15	14-17
30-25 ^G	11-18	6-10
10-14	23-5	25-22
17-10	29-25	etc.
13-17	10-6	DRAWN
22-6	1-10	Wm. F.
15-29	5-1	Ryan

NOTES

^A Known as the Kelso-Single. See Variation 1 for 21-17, a stronger reply. The text, however, is popular with "average" players.

^B 11-15, 18-11, 8-15 can also be played, in which case 21-17 is a strong rejoinder. This position also comes up via

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11-15, 22-18, 15-22, 25-18, 10-15, 18-11, 8-15, 21-17, same.

^C 18-14, 10-17, 21-14, 9-18, 23-14, 12-16, 29-25, 11-15, 24-19, 16-23, 26-10, 2-6, 27-23, 6-15, 23-19, 15-24, 28-19, 1-6, 25-22, 8-11, 31-26, 4-8, 26-23, 6-10, 30-26, 10-17, 22-13, 11-15, 19-10, 7-14, 26-22, 14-17, 22-18, 17-22, 13-9, DRAWN.

^D Long regarded as a powerful attack in this game, but Black's innovation at the 15th move (7-11) helps greatly to equalize matters and tends to put the whole line on a new footing.

^E Offered by Mr. Ryan, to improve the old Stewart-Banks game where 8-11 was played, allowing White to build up a strong formation.

^F Of course, if 30-25, 10-14, 17-10, 13-17, 22-13, 15-29, Black wins. 27-23, 5-9, 24-20 (23-19, 2-7, 26-23, 1-5 is O. K. for Black), 1-5, 28-24, 9-14, 18-9, 5-21, 23-19, 2-6, 26-23, 3-7, 22-17*, 13-22, 23-18, 6-9, 20-16, 11-27, 18-2, 8-11, 32-23, 10-14, 2-7, 11-16, 7-11, 16-20, 11-15, 22-25, 15-10, 9-13, 10-17, 13-22, 30-26, 25-30, 26-17, 21-25, 17-13, 25-29, 23-18, 29-25, 19-15, 25-22, 18-14, Drawn, -Wm. F. Ryan.

^G Allows the shot, but White has nothing better. 24-20, 1-5, 28-24, 9-14, 18-9, 5-21, 23-19, 2-6, 27-23, 3-7, now same as Note F at 12th move.

Var. 1

Here is some play on the 21-17 reply to 10-15, an old and respected line made popular by such former greats as Charles Barker and Clarence Freeman:

21-17-3	16-20 ^A	25-18	9-14	29-25
11-16	22-18 ^B	8-11	18-9	11-16
17-13	15-22	24-19	5-14	25-21

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4-8	25-22	2-9	7-3	26-23
26-22	14-17	18-15	25-30	14-9
7-10	21-14	10-14	23-18	16-20
22-18	10-26	15-10	30-26	9-6
1-5	31-22	14-17	18-14	23-19
18-9	7-10	19-15	9-18	15-10
5-14	22-18	17-21	27-24	20-24
30-25	6-9	10-7	20-27	6-2
3-7	13-6	21-25	32-14	DRAWN

^A Running for the draw via 16-19 is not too good, although quite tenable. 16-19, 23-16, 12-19, 22-18, 15-22, 24-15, 7-11, 25-18, 9-14, 18-9, 11-18, 29-25, 5-14, 26-22, 3-7, 22-15, 7-10, 13-9*, 10-19, 27-24, 6-13, 24-15, 1-6, 28-24, 13-17, 31-26, 17-21, 24-19, 2-7, 32-27, 7-11, etc. Drawn-Bryden vs. Ferrie.

^B 24-19 is a good alternative here: 24-19, 15-24, 28-19, 8-11, 22-18, 11-16, 25-22, 7-10, 29-25, 4-8, 25-21, 8-11, 32-28, 9-14, 18-9, 5-14, 22-18, 1-5, 18-9, 5-14, 26-22, 11-15, 30-26, 15-24, 28-19, 14-18, 22-15, 10-14, 26-22, 14-17, 21-14, 6-10, 15-6, 2-25, 13-9, 25-30, 9-6, 30-25, 6-2, 25-22, 19-15, 16-19, 23-16, 12-19, 15-10, 19-24, 2-6, 24-28, 27-24, DRAWN.

Var. 2

24-20 ^A	11-15	20-16	10-14	11-7
15-19 ^A	32-27	8-11 ^C	23-19	17-21
23-16	6-10	16-7	15-18	25-22
12-19	17-14	2-11	22-15	18-25
27-24	9-18	27-23	11-18	29-22
7-10 ^B	26-23	5-9	19-16	12-16 ^D
24-15	19-26	31-27	8-12	
10-19	30-7	4-8	16-11	DRAWN
21-17	3-10	27-24	14-17	

^A An easygoing game, favoring Black slightly.

^B Undoubtedly better than 11-15.

^C Or 8-12, 27-24, 12-19, 22-18, 15-22, 24-6, 1-10, 25-18, 5-9, 28-24, 2-7, 29-25, 7-11, 31-26, 10-14, 26-23, 11-16, 24-20, 16-19 DRAWN.

^D A typical game when this opening is balloted.

Var. 3

22-17	4-8	15-10	24-28	1-6
11-16	29-25	7-11	14-9	30-23
23-19 ^{A-4}	7-10	25-22	20-24 ^F	6-15
16-23	22-18	17-21	9-5	23-26
26-10	3-7	22-18	24-27	3-7
6-15	18-9	14-17	32-23	26-22
17-13	5-14	10-7	28-32	7-3
9-14	13-9	16-20	5-1	22-17
25-22	14-17 ^B	7-3	32-27	3-7
12-16	21-14	20-24 ^E	15-10	17-14
27-23	10-17	23-19	27-18	7-2
8-12	31-26 ^C	11-16	10-6	14-9
24-19	1-5	19-15	2-9	2-7
15-24	19-15 ^D	16-20	30-25	9-6
28-19	5-14	18-14	21-30	7-2

DRAWN

^A A fine attack, though seldom employed in match play. It is deserving of more popularity among the Masters.

^B Done to obtain "breathing space" and escape the "cramp."

^C 25-21, 19-15 and 9-5 are other possibilities here; none, however, are strong enough to score with.

^D A brilliant conception. E-11-16, 3-7, 2-11, 32-27 White Wins.

^E To this point the play is between Harry Lieberman and James Ferrie in the second International Match. The con-

tinuation is by A. J. Heffner, who pointed out the possibility of the above ending.

Var. 4

17-14 ^A	9-18	14-10	18-22	10-7
9-18	23-14	7-14	17-14	3-10
23-14	11-16	17-10	22-31	11-15
8-11	30-26	11-16	14-9	10-19
21-17	8-11	31-26	19-23	24-15
4-8	26-23 ^C	5-9	9-2	31-24
25-21	16-19	22-17	15-18	28-12 ^B
16-20	23-16	9-14	2-7	
26-23	12-19	17-13	23-26	DRAWN
6-9	25-22	14-18	7-11	
29-25	2-6	21-17	26-30	

^A Another good line which must be met correctly.

^B Played between J. B. Hanson and John Alexander.

^C If 25-22, 5-9, 14-5, 3-8 Black Wins.

Opening No. 5

10-14

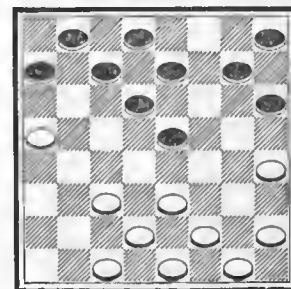
The Denny

10-14 ^A	17-13 ^B	14-17	29-22	Forms
22-17-1, 2	3-7	21-14	11-15 ^D	Diagram
7-10	25-22 ^C	9-25	24-20	

Continue:

7-11 ^E	6-13	18-22
23-18	18-14	28-24
12-16	10-17	22-25
27-23	21-14	14-10
15-19	15-18	25-30
30-25	22-15	24-19
10-15	11-18	15-24
32-27 ^F	20-11	27-20
6-10	8-15	17-22
25-21	23-16	10-7 ^I
1-6	13-17 ^H	
13-9! ^G	26-23	DRAWN

BATTLE OF LONG ISLAND



Black to Play

NOTES

^A An opening wherein White enjoys a noticeable advantage, but a thoroughly interesting game nevertheless.

^B 25-22 (tricky), 9-13, 24-19, 5-9, 27-24, 11-15,

24-20, 15-24, 28-19, 8-11, 32-28¹, 11-15, 28-24¹, 3-8, 20-16, 15-18, 22-15, 13-22, 26-17, 8-11, 15-8, 4-27, 31-24, 9-13, 30-25, 13-22, 25-9, 6-13, 29-25, 2-6 (1-5, 24-20, White wins), 23-18, 6-9, 18-15, 12-16, 15-6, 16-23, 6-2, 9-14, 2-7, 23-26, 7-11, 26-30, 11-15, 14-17, 21-14, 30-21, Drawn, Gonotsky v. Lieber.

^c 24-20, 14-18, 23-14, 9-18, 26-23, 10-14, 28-24, 6-10, 31-26, 1-6, 25-22, 18-25, 29-22, 14-17, etc., is another good line for White.

^d My preference at this stage as it is Black's safest defense.

^e Better than 8-11, which is customarily played here.

^f An improvement over 25-21, 5-9, 32-27, 6-10, etc.

^g Practically forced.

^h If 18-22, 26-17, 13-22, 31-26, 22-31, 16-11, 31-24, 28-10, White wins.

ⁱ Played between Mike Lieber and Sam Gonotsky at Garden City, Long Island, in their famous 40-game match (all draws).

Var. 1

22-18 ^A	21-14	28-19	12- 8	20-16
11-15 ^C	9-25	7-11	14-23	27-31
18-11	29-22	22-18	8- 3	16-11
8-15	5- 9	3- 7	7-10	24-27
26-22 ^D	27-23	19-16	3- 7	11- 7
6-10	9-14	12-16	10-15	27-32
22-17	31-26	23-16	7-16	7- 2
4- 8	14-17	17-21	15-19	32-27
23-19	24-20	26-22	16-11	2- 7
8-11	15-24	6- 9	19-24	27-23
17-13	28-19	13- 6	11-15	18-27
1- 6	11-15	2- 9	23-27	31-24 ^E
25-22	32-28	16-12	15-18	
14-17	15-24	10-14	9-13	DRAWN

^A 23-19, 11-16, 26-23 ^B, 6-10, 30-26, 1-6, 19-15, 10-19, 24-15, 16-19, 23-16, 12-19, 22-17, 14-18, 17-13, 7-10, 25-22, 18-25, 29-22, 3-7, 22-17, 8-12, 27-24, 4-8, 32-27, 7-11, 27-23, 11-27, 24-15, 10-19, 31-15, 12-16, 26-23, 2-7, 28-24, 16-20, 24-19, 8-12, 23-18, 20-24, 18-14, 9-18, 15-10, DRAWN.

^B 19-15, 16-19, 22-17, 7-10, 27-23, 9-13, 23-16, 13-22, 25-9, 10-19, 24-15, 12-19, 29-25, 5-14, 32-27, 11-15, 15-8, 4-11, 25-22, 6-10, 27-23, 2-7, 23-16, 11-20, 26-23, 7-11, 23-19, 11-15, 30-26, 15-24, 28-19, 20-24, 26-23, 24-28, 19-16, 3-7, 16-12, 28-32, 12-8, 32-28, 8-3, 28-24, 3-8, 10-15, 8-3, 7-10, 3-8, 1-6, 8-11, 15-18, 22-15, 10-26, 31-22, 6-10, 11-7, 24-19, 22-17, 19-16, 17-13, 16-19, 7-11, 19-24, 11-7, 24-19, 13-9, 10-15, 9-6, 14-18, DRAWN.

^C Better than 11-16 and frequently adopted in important match and tourney play.

^D The modern development which has replaced the old 24-20 line here. This move breaks new ground and there is plenty of room for exploration here. See Var. 4 for play on 24-20 and 24-19.

^E Variations 1 and 2 are from the same source as the trunk.

Var. 2

24-19	22-17	27-11	14- 9	2- 6
6-10	7-11	20-27	6-10	1-10
22-17-3	29-25 ^A	31-24	9- 6	15- 6
9-13	11-16	8-15	10-14	26-31
28-24	17-13	22-17	6- 2	19-15
13-22	2- 6	15-18	14-17	23-27
25- 9	25-22	17-14	19-15	32-23
5-14	16-20	10-17	17-22	31-27
26-22	23-18	21-14	24-19	15-10
11-15	14-23	18-23	22-26	27-18

6-2	7-2	13-9	6-10	7-2
3-8	4-8	20-24	28-32	8-11
10-7	2-7	9-5	1-6	
8-11	16-20	24-28	32-28	DRAWN
2-6	7-3	5-1	10-7	
11-16	18-15	15-19	19-24	

^A 17-13, 2-6, 32-28, 11-16, 24-20, 15-24, 28-19, 1-5, 20-11, 8-24, 27-20, 10-15, 29-25, 15-19, 23-16, 12-19, 25-22, 19-24, 30-26, 24-28, 13-9, 6-13, 22-17, 13-22, 26-10, 28-32, 10-6, 4-8, 6-2, 8-11, 2-6, 11-15, 6-10, 15-19, 21-17, 32-28, 31-26, 19-24, 26-22, 24-27, 22-18, 27-31, 17-13, 31-26, 18-14, 26-23, 14-9, 5-14, 10-17, 23-18, 13-9, 28-24, 9-6, 24-19, 6-1, DRAWN.

Var. 3

BLACK:		WHITE:		
Harold M. Freyer		Kenneth M. Grover		
28-24 ^A	15-18 ^B	27-24	17-22	15-10
11-15	26-22 ^C	7-10	1-6	11-15
22-18	1-6	24-19	23-26	8-3
15-22	22-15	13-17	6-10	15-18
25-18	10-19	20-16 ^I	26-30	3-8
9-13	30-26 ^D	11-20	10-15	18-23
18-9	4-8	18-15	30-25	8-12
5-14	16-12	9-13	15-18	22-25
24-20	19-24	15-6	25-29	10-7
8-11	26-23	2-9	18-25	23-26
29-25	24-28 ^G	23-18	29-22	31-22
11-15	25-22	14-23	19-15	25-18
19-16	8-11	21-5	3-7	12-16
12-19	22-18 ^H	13-17	12-8	18-23
23-16	6-9	5-1	7-11	7-3

20-24	24-27	27-31	23-16
3-8	8-12	16-19	12-19 ^J DRAWN

Notes by MR. FREYER

^A 22-17 is usually played here. Kenneth had a definite reason for this move.

^B The game has been played exactly like one in our match in 1937.

^C I was hoping for 26-23 here, but wasn't fortunate enough to be confronted by it. It's not as good as the line taken.

^D Here Mr. Grover varies from his 25-22 taken in our match in 1937. In that match I got a narrow draw correcting an Omans vs. Ryan game played in the Ninth National Tourney, thus: 6-10 (after 25-22), 22-18, 16-23, 27-18, 13-17, 21-14, 10-17, 16-11, 7-16, 20-11, 3-7, 18-14, 7-16, 14-9, 17-22^E, 9-5, 19-23, 5-1, 22-26, 31-22, 16-19, 1-5, 4-8, 5-9, 8-11, 9-14, 11-16^F, 14-18, 23-26, 30-23, 19-26, 18-23, 26-30^{*}, 22-18, 30-25^{*}, 23-26, 16-19^{*}, 18-15, 19-24, 15-11, 25-21^{*}, 26-22, 24-28, 11-8, 2-6, 8-3, 6-9, 3-7, 9-13, 7-10, 21-17, 22-18, 17-21, 10-14, 21-25, 18-23, 25-22, 23-27, 22-25, 14-18, 13-17, 27-31, 17-22, 31-27, 22-26, 18-23, 26-31^{*}, 27-24, 25-21, 23-18, 21-17, and a draw was agreed upon. In that game as well as in this I was lucky enough to get through with a narrow draw.

^E This is where my trouble started. Mr. Robert Omans took the same move on Willie Ryan and lost. 17-21 draws easily, as Tom O'Grady drew against A. B. Scott: 17-21, 9-5, 16-20, 5-1, 19-24, 1-5, 4-8, 5-9, 8-12, 9-14, 2-7, 14-18, 7-11, 18-22, 11-15, 22-26, 15-18, 32-28, 24-27, Drawn—a pretty game.

^F Through a slightly different order of moves we now have the Omans-Ryan game. Mr. Omans now essayed 19-24 and lost by 14-10, 24-27, 22-18, 27-31, 10-15, 11-16, 18-14, 16-20, 14-9, 31-26, 9-5, 2-6, 5-1, 6-9, 1-6, 9-13,

6-9, 26-31, 15-19, 31-26, 9-14, Ryan won. My 11-16 seems to draw and improves upon Mr. Ryan's win as no draw was shown by the 9th N. T. annotators. The game I drew with Kenneth was widely published and the best analysts couldn't find a win,—though there may be one there.

^G Here is where I remember giving Kenneth the best game. I had something in mind which didn't quite come off and consequently I nearly lost the game. Of course, 6-10 is O. K. for Black.

^H I wanted 27-24 here and figured on a win, but saw this 22-18 a few moves back.

^I This pitch came in very useful for Mr. Grover. It's the only move, and a very good one.

^J Thus ended a very interesting game. I wrote this game up on January 12, 1946, which is over two months since I was discharged from the Army. Perhaps Mr. Grover and I will again participate in a tourney and play against each other. If it happens, I'd surely enjoy so fine an opponent.

7-10, 27-24, 16-20, 30-26, 20-27, 19-15, 10-19, 23-16, 12-19, 32-16, 3-7 DRAWN.

^B Played between Alex Cameron and Louis Ginsberg (among others) in the 1946 St. Petersburg Masters Tourney which resulted in a triple tie between Ginsberg, Cameron and Kenneth Grover.

Var. 4

24-20 ^A	29-25	31-22	20-16	14-10
6-10	4- 8	3- 7	11-20	9-14
28-24	26-23	24-19	18-15	10- 6
1- 6	14-18	7-10	14-18	24-27
23-19	23-14	27-23	23- 7	32-27
9-13	10-26	8-11	2-18	18-27
25-22	19-10	22-18	21-14	6- 2
6- 9	7-14	13-17	20-24	14-18 ^B
DRAWN				

^A 24-19, 15-24, 28-19, 4-8, 25-22, 6-10, 22-18, 8-11, 29-25, 9-13, 18-9, 5-14, 25-22, 11-16, 22-18, 1-5, 18-9, 5-14, 26-22, 14-17, 21-14, 10-26, 31-22,

Opening No. 6

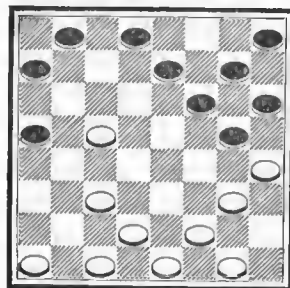
12—16

The Dundee

12-16 ^A	28-24-1	9-13 ^F	21-14	10-17
24-20 ^B	3-8 ^D	18-14 ^G	6-10	21-14
8-12 ^C	23-18-3 ^E	10-17	25-21	

Forms Diagram

DUNDEE DRAW



Black to Play

Continue:

16-19 ^H	13-17	15-22
24-15	22-13	26-17
11-25	6-9	4-8
29-22	13-6	17-14
1-6	2-27	8-11
30-25	32-23	14-10
12-16	7-11	11-15
20-11	25-22	10-7
8-15	11-16	15-19 ^I
27-23	22-18	DRAWN

NOTES

^A Forms the Dundee, so named by Mr. A. J. Dunlap, Checker Editor of "Turf, Field and Farm," in honor of the members of the Dundee Draughts Club of Scotland, who favored this opening. It leads to a cramped game for Black

but I have played it in exhibitions and matches with considerable success.

^B The clamp! 24-19, 8-12 would be the "Paisley."

^C Best.

^D A "solid" move, which I prefer over 9-14, but the latter also is good (Var. 2).

^E A line popularized by James Wyllie many years ago and as good as White has at this point. If 22-18, 16-19, 24-15, 10-19, 23-16, 12-19, 25-22, 9-14, 18-9, 5-14, 22-17, 6-10, 17-13, 1-6, 29-25, 8-12, 25-22, 11-15, 22-17, 4-8, 27-23, 8-11, 23-16, 12-19, 26-23, 19-26, 30-23, 11-16, 20-11, 7-16, 32-28, 15-19, 31-26, 2-7, 28-24, 19-28, 26-22, 16-19, 23-16, 28-32, 16-12, 32-27, 12-8, 27-24, 8-3, 24-19, 22-18, 14-23, 17-14, DRAWN.

^F Key to the Black defense and leads to a well balanced game.

^G In our opinion, this is White's best line of attack. See Variation 4 for play on 21-17.

^H Getting out of the cramp in the single corner. From here on it is a matter of timing!

^I Horr v. Long, Wiswell v. Schleifer, and others.

Var. 1

27-24	18-9	30-23	17-13	31-22
3-8 ^A	5-14	15-19	10-15	15-19 ^B
22-18	22-17	23-16	22-17	
16-19	6-10	12-19	14-18	DRAWN
23-16	29-25	32-27	17-14	
12-19	8-12	4-8	19-23	
24-15	25-22	20-16	27-24	
10-19	11-15	7-11	18-22	
25-22	26-23	16-7	14-10	
9-14	19-26	2-11	22-26	

⁴ 9-14, 22-18, 3-8, 18-9, 5-14, 25-22, 16-19, 23-16, 12-19, 24-15, 10-19, 32-27, 8-12, 27-24, 19-23, 26-19, 11-16, 20-11, 7-23, 24-19, 4-8, 29-25, 8-11, 22-18, 6-9, 19-15, 11-16, 15-10, 23-27, DRAWN.

^B A game by James Wyllie, the famous "Herd Laddie," played many years ago when he reigned as World's Champion.

Var. 2

9-14	29-25	2-11	2- 7	4- 8 ^o
22-18	8-12	22-18	15-18	7- 2
3- 8	26-23	14-23	7-10	25-29
18- 9	19-26	27-18	22-25	21-17
5-14	30-23	10-15	31-27	30-25
25-22	11-15	18-14	23-26	17-14
16-19	25-22	15-18	17-14	26-30
24-15	15-19	14-10	25-30	14-10
10-19 ^A	23-16	18-22	10-15	25-22
23-16	12-19	10- 7	18-22	10- 7
12-19 ^B	20-16	11-15	14-10	8-12
22-17	7-11	7- 2	22-25	
6-10	16- 7	19-23	10- 7	DRAWN

Gonotsky v. Lieber

NOTES

^A Better than jumping 11-25, which would favor White.

^B Note the similarity to Note A, Var. 1, at 11th move, the only difference being that the man on 27 is there on 28.

^o It will be observed that at no time will the Black piece crown on square 31 until the piece on 4 is advanced to square 20. If it did, White would take the exchange by 32-28 and win with careful play by holding the single pieces and making all kings (Herbert Morrall).

Var. 3

24-19 ^A	15-22	25-22	12-19	23-19
11-15	25-18	6- 9	20-16	6- 9
20-11	4- 8 ^B	27-24	14-17	19-16
15-24	31-27	9-13	21- 7	9-14
27-20	9-14	24-20	2-20	27-23
7-16	18- 9	11-15 ^o	26-23	14-17
20-11	5-14	32-27	19-26	22-18 ^D
8-15	29-25	15-19	30-23	
22-18	8-11	23-16	1- 6	DRAWN

^A Allows the break-up and leads to a more or less "open" game.

^B 9-14 is often played here with the idea of going 10-15 next.

^o 2-7, 32-28, 1-6, 23-19, 11-15, 20-16, 15-24, 28-18, 14-17, 21-14, 10-17, 22-18, 17-22, 26-17, 13-22, 18-14, 6-10, 14-9, 10-14, 9-6, 7-10, 16-11, 14-18 will draw.

^D Played between George O'Conner and J. B. Hanson in the 2nd International match.

Var. 4

21-17 ^A	7-10 ^B	23-16	24-28	13- 6
16-19	26-22 ^o	12-19	22-17	15-24
24-15	10-14	32-27	6-10	6- 1
10-19	18- 9	8-11	27-24	14-18
18-15	5-14	15- 8	28-32	1- 5
11-18	30-26	4-11	24-19	24-27
22-15	1- 5	29-25	32-28	31-24
13-22	27-23 ^D	19-24	17-13	28-19
25-18	5- 9	25-21	11-15	5- 9

Robert Stewart Vs. Newell W. Banks

^B At this point D'Orio cut 8-11 and got into the following predicament: 8-11, 15-8, 4-11, 27-23, 6-10, 23-16, 12-19, 18-15, 11-18, 20-16. He later published play on 7-11, showing a sound draw but text is best.

^D 20-16 will draw here although Alfred Jordan lost with it when playing Asa Long in the Fifth American Tourney.

9-13

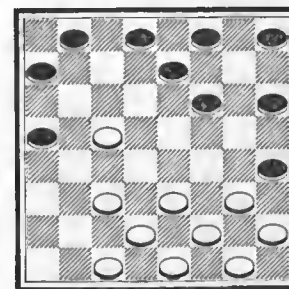
The Edinburgh (and The Switcher)

9-13 ^A	25-22-4	16-20	21-14	10-17
22-18 ^B -1-5	8-12	18-14	6-10	21-14
12-16 ^C -3	29-25	10-17	25-21	

Forms Diagram

Continue:

1-6	6-9	19-23
22-18	19-15	26-19
13-17	17-22	9-13 ^D
24-19	26-17	etc.
11-16	16-19	
28-24	23-16	DRAWN
4-8	12-19	
32-28	30-26	



Black to Play

NOTES

⁴ Once known as the "Dreaded Edinburgh," but no longer feared as in former years, due partly to the fact that it is much better understood by the modern players and also

because many of the new three-move openings are far more dangerous and complicated.

^B Undoubtedly the most popular attack, although any of White's replies are good, except 21-17, to which Black would counter with 11-15, forming the famed "Switcher" opening (see Variation 1), a hard game for White, especially in the hands of a novice.

^C The safest and best defense. 6-9 would allow 18-14 and 26-22, both powerful attacks. If 11-15, 18-11, 8-15, 21-17, 13-22, 25-11, 7-16, and Black must walk a tight rope to secure the draw. 11-16 is an outright loss.

^D Continue: 19-16, 13-22, 16-12, 22-25, 24-19, 25-30, 27-23, 30-25, 14-9, 5-14, 18-9, 25-22, 9-5, 22-17, 5-1, 12-14, 28-24, 20-27, 31-24, 14-9, 24-20, 9-5, 23-18, 2-6, 1-10, 7-23, 19-16, 8-11, 15-8, 5-9, 8-4, 9-14, 4-8, 14-18, DR.-M.P.

Var. 1

21-17 ^A	17-14	25-18	28-24	17-14
11-15-2	15-24	6-10	10-17	6-10
25-21	27-20	29-25	26-22	16-12!
8-11	10-17	10-17	17-26	10-17
30-25 ^B	21-14	25-21	31-22	12- 8!
4- 8	8-11	1- 6	5- 9	3-12
24-19	32-28!	21-14	24-19	19-15 ^C
15-24	12-16	16-19	2- 6	DRAWN
28-19	22-17!	23-16	22-17	Robert
11-15	13-22	6-10	9-13	Martins

NOTES

^A Now into the famed Switcher, strong for Black. In the old days it was a favorite of World's Champion James Wyllie, the renowned "Herd Laddie," who often won with the "weak" side.

^B More confining than the usual 17-14 and I prefer it for that reason.

^C A game to remember!

Var. 2

6- 9 ^A	19-15 ^F	4- 8	20-16	26-31
25-21	10-19	19-16	12-19	24-19
11-15 ^B	17-10	8-12	24-15	31-27
30-25	7-14	16- 7	6-10	18-15
9-14	23-16	3-10	15- 6	27-24
24-19	12-19	31-27	1-10	15- 6
15-24	27-24	14-18	21-17	24-15
28-19	19-23	22-15	13-22	DRAWN,
5- 9 ^C	26-19	10-19	25-18	A. Bernstein
32-28	8-11	27-24	23-26	Vs.
2- 6 ^D	24-20	19-23	28-24	Tom Wiswell

NOTES

^A 5-9, 25-21, 9-14, 22-18, 13-22, 18-9, 6-13, 26-17, 13-22, 30-26, 11-15, 26-17, 8-11, 29-25, 11-16, 24-19, 15-24, 28-19, 4-8, 25-22, 8-11, 22-18, 16-20, 17-14, 10-17, 21-14, 1-6, 31-26, 11-16, 26-22, 7-10, 14-7, 3-10, 22-17, 6-9, 18-14, 9-18, 23-7, 16-23, 27-18, 2-11, DRAWN.

^B Usually arises via 11-15, 21-17, 9-13, 25-21, 6-9, same.

^C 9-13, 21-17, 5-9, 25-21, 9-14, 30-25, 11-15, 24-19, 15-24, 28-19, 6-9, same as above.

^D 7-11, 19-15, 10-19 ^E, 17-10 (23-7, 3-10, Black wins), 2-7!, 23-16, 11-20!, 27-23, 7-14, 22-17, 13-22, 26-10, 8-11, 23-18, 11-16, 21-17, 9-13, 18-14, 13-22,

25-18, 20-24, 28-19, 16-23, 29-25, 12-16, 25-21, 16-20, 21-17, 23-27, 31-24, 20-27, 10-7, 3-10, 14-7, 4-8, Drawn, Edwin F. Hunt v. Asa Long.

^E 11-18, 22-6, 1-10, 27-24, 13-22, 25-18, 8-11, 24-19, 3-8, 29-25, White wins-J. Dougherty.

^F An innovation by Mr. Bernstein, a strong New York player. The usual continuation here is, 22-18, 13-22, 26-17, 8-11, 25-22, 12-16, 19-12, 11-16, 12-8, 4-11, 27-24, 16-20, 24-19, 10-15, 19-10, 6-15, 17-10, 7-14, 28-24, 20-27, 31-24, 1-5, 29-25, 14-17, DRAWN.

Var. 3

10-15	18-11	8-11	26-17	18-23
25-22 ^A	7-16	27-24 ^C	11-15	etc.
6-10	22-18	10-14 ^D	20-11	DRAWN,
23-19 ^A	4-8	18-9	7-16	Monte
11-16	32-27	5-14	30-26	Schleifer
18-11	3-7	25-22	16-19	
16-23	29-25 ^B	6-10	17-13	
27-18	1-6	22-17	14-18	
8-15	24-20	13-22	13-9	

^A The old orthodox line.

^B 24-20, 16-19, 29-25, 8-11, 27-24, 19-23, 26-19, 11-16, 20-11, 7-23, 24-19, 1-6, 18-14, 10-17, 21-14, 6-10, 14-7, 2-11, 25-22, 11-16, 19-15, 16-19, 15-10, 12-16, 22-18, 13-17, DRAWN.

^C Note that 11-15, 23-18, 12-16, 18-11, 8-15, 24-20, 7-11, 27-23, 4-8, 23-18, 8-12, 32-27, 3-7, 27-24, 9-14, 18-9, 6-13, 22-18, 15-22, 25-18, 1-6, 29-25, is the same as trunk at 22nd move.

^D The only move. 6-9, 18-15!, 11-18, 20-11, 7-16, 24-20, White wins. A likely continuation: 18-22, 25-18, 16-19, 18-15, 9-14, 15-6, 2-9, 30-25, White wins, M. Schleifer.

Var. 4

Kenneth Grover is the author of the following fine play on 24-20, a strong move:

24-20	6-10	20-16!	11-15	6-10
8-12	29-25	11-20	14-10	14-17
27-24	10-17	22-18!	15-18	10-15
3-8	21-14	7-10	10-7	17-21
25-22 ^A	1-6	14-7	18-22	28-24
16-19 ^B	25-21	2-11	26-17	22-25
24-15	6-10	27-24	13-22	24-19
10-19	32-27	20-27	7-2	25-29
23-16	10-17	31-8	5-9	
12-19	21-14	4-11	2-6	DRAWN
18-14!	8-12 ^C	18-14	9-14	

^A The real power of this line was first demonstrated in Grover and Wiswell's "Let's Play Checkers."

^B Forced.

^C If 2-6, 30-25, 6-9, 27-24, 9-18, 24-15, 5-9, 31-27, 9-14, 15-10, 14-17, 10-3, 17-21, 3-12, 21-30, 22-8, White wins.

Var. 5

23-18	25-21	29-25	25-22	9-6
12-16	1-6 ^C	11-15	10-14	25-30
18-14	21-14	25-22	18-9	6-2
10-17	13-17 ^C	15-24	5-14	11-15
21-14	22-13	28-19	22-18	19-10
6-10	6-9 ^C	4-8	14-17	16-19
27-23 ^{A, B}	13-6	22-18	18-14	etc.
10-17	2-27	8-11	17-21	DRAWN
24-19	32-23	30-25	14-9	McKelvie Vs.
8-12	7-10	3-8	21-25	J. Tadgell

^A 24-20, 10-17, 25-21, 16-19, 21-14, 11-15, 27-23, 8-12, 23-16, 12-19, 30-25, 1-6, 22-17, 13-22, 25-11, 7-16, 20-11, 3-7, 32-27, 7-16, 29-25, 4-8, 27-24, 8-12, 24-15, 6-10, 14-7, 2-18, 25-21, 5-9, 21-17 Drawn.

^B The two-for-two via 14-9, 5-14, 24-19, 16-23, 27-9 may also be adopted. It leads to a more or less "open" game along unexplored lines. This, despite the fact that it has been played before.

^C The combination which results in a good draw for Black.

3. *The American Restriction* (3-Move Checkers)

FOLLOWING is a complete list of the 137 openings played under the new American Restriction style of competition (with our ratings). This has been the official mode of play in all American tourneys and matches since the Eighth American Tourney at Jamestown, N. Y., in 1934. This event was won by Grandmaster Edwin F. Hunt, of Nashville, Tennessee, who defeated the great Nathan Rubin, of Detroit, in two successive heats, thereby becoming the first three-move Champion of the United States.

Other winners of national tourneys under this style of play have been the following:

Asa Long—Ninth and Tenth American Tourneys (A.C.A.)—1937—1939

Nathan Rubin—First National Checker Association Tourney—1937

Willie Ryan—Second National Checker Association Tourney—1939

Walter Hellman—Eleventh American Tourney (A.C.A.) and Third National Checker Association Tourney—1946

Here is a partial list of some of the more important matches that have been played under the three-move system:

	Winner	Opponent	Stake
1934	Nathan Rubin	Willie Ryan	Purse Match
1935	Nathan Rubin	Newell W. Banks	Subscription Match
1936	Asa Long	Edwin F. Hunt	World's Three-Move Title
1937	Kenneth Grover	Harold Freyer	Purse Match
1937	Willie Ryan	Newell W. Banks	(1st) World's Blindfold Title
1937	Newell W. Banks	Willie Ryan	(2nd) World's Blindfold Title
1938	Kenneth Grover	Walter Hellman	Subscription Match
1939	Newell W. Banks	Basil Case	Subscription Match (Tie, 1-1-18)
1941	Alex Cameron	L. M. Lewis	Subscription Match
1942	Tommie Wiswell	Alex Cameron	Subscription Match
1942	Newell W. Banks	Tommie Wiswell	Subscription Match
1942	Kenneth Grover	Louis C. Ginsberg	Subscription Match
1944	Kenneth Grover	Jesse B. Hanson	Subscription Match
1944	Louis C. Ginsberg	Alex Cameron	Pacific Coast Title
1946	L. C. Ginsberg, Alex Cameron, Kenneth Grover	Alex Cameron, Kenneth Grover	Purse Match
			A three way match (all tied)

(The last mentioned was an unusual affair in which the three opponents played each other and wound up all even, splitting the prize money.)

THE 137 THREE-MOVE OPENINGS, EVALUATED

(With comments on the more critical ones)

NO.	OPENING	APPROXIMATE RATING
9—13		
1	9-13, 21-17, 5-9	Black Best
2	9-13, 21-17, 6-9	Black Best
3	9-13, 22-17, 13-22	Even Game
4	9-13, 22-18, 6-9	White Best
5	9-13, 22-18, 10-15	White Best
6	9-13, 22-18, 11-15	White Best
7	9-13, 22-18, 12-16	White Best
8	9-13, 23-18, 5-9	About Even
9	9-13, 23-18, 6-9	White Best
10	9-13, 23-18, 10-15	White Best
11	9-13, 23-18, 11-15	White Best
12	9-13, 23-18, 12-16	White Best
13	9-13, 23-19, 5-9	About Even
14	9-13, 23-19, 6-9	White Best
15	9-13, 23-19, 10-14	About Even
16	9-13, 23-19, 11-16	About Even
17	9-13, 24-19, 5-9	White Best
18	9-13, 24-19, 6-9	White Best
19	9-13, 24-19, 11-15	About Even
20	9-13, 24-19, 11-16	White Best
21	9-13, 24-20, 5-9	White Best
22	9-13, 24-20, 6-9	White Best
23	9-13, 24-20, 10-14	White Best
24	9-13, 24-20, 10-15	White Best
25	9-13, 24-20, 11-15	About Even

9—14

26	9-14, 22-17, 5-9	White Best
27	9-14, 22-17, 6-9	White Best
28	9-14, 22-17, 11-15	Even Game
29	9-14, 22-17, 11-16	Almost Even
30	9-14, 22-18, 5-9	Even Game
31	9-14, 22-18, 10-15	White Best
32	9-14, 22-18, 11-15	White Best
33	9-14, 22-18, 11-16	White Best
34	9-14, 23-18, 14-23	Black Best
35	9-14, 23-19, 5-9	Black Best
36	9-14, 23-19, 11-16	About Even
37	9-14, 23-19, 14-18	White Best
38	9-14, 24-19, 5-9	Even Game
39	9-14, 24-19, 11-15	Black Best
40	9-14, 24-19, 11-16	White Best
41	9-14, 24-20, 5-9	Even Game
42	9-14, 24-20, 10-15	White Best
43	9-14, 24-20, 11-15	White Best
44	9-14, 24-20, 11-16	White Best

10—14

45	10-14, 22-17, 7-10	White Best
46	10-14, 22-17, 14-18	White Best
47	10-14, 22-18, 6-10	White Best
48	10-14, 22-18, 11-15	White Best
49	10-14, 22-18, 11-16	White Best
50	10-14, 23-18, 14-23	Black Best
51	10-14, 23-19, 11-16	About Even
52	10-14, 23-19, 14-18	White Best
53	10-14, 24-19, 6-10	White Best
54	10-14, 24-19, 7-10	White Best
55	10-14, 24-19, 11-16	About Even

56	10-14, 24-19, 14-18	White Best
57	10-14, 24-20, 6-10	White Best
58	10-14, 24-20, 7-10	White Best
59	10-14, 24-20, 11-15	About Even
60	10-14, 24-20, 11-16	White Best
61	10-14, 24-20, 14-18	White Best

10—15

62	10-15, 21-17, 6-10	White Best
63	10-15, 21-17, 7-10	White Best
64	10-15, 21-17, 9-13	White Best
65	10-15, 21-17, 11-16	White Best
66	10-15, 21-17, 15-18	White Best
67	10-15, 22-17, 6-10	White Best
68	10-15, 22-17, 7-10	White Best
69	10-15, 22-17, 9-13	White Best
70	10-15, 22-17, 11-16	About Even
71	10-15, 22-17, 15-19	White Best
72	10-15, 22-18, 15-22	About Even
73	10-15, 23-18, 6-10	White Best
74	10-15, 23-18, 7-10	About Even
75	10-15, 23-18, 9-14	White Best
76	10-15, 23-18, 11-16	White Best
77	10-15, 23-18, 12-16	About Even
78	10-15, 23-19, 6-10	About Even
79	10-15, 23-19, 7-10	Even Game
80	10-15, 24-19, 15-24	Black Best
81	10-15, 24-20, 6-10	About Even
82	10-15, 24-20, 7-10	About Even
83	10-15, 24-20, 15-19	Black Best

11—15

84	11-15, 21-17, 8-11	Even Game
85	11-15, 21-17, 9-13	Black Best

86	11-15, 21-17, 9-14	Even Game
87	11-15, 21-17, 15-19	White Best
88	11-15, 22-17, 8-11	Black Best
89	11-15, 22-17, 9-13	About Even
90	11-15, 22-17, 15-18	White Best
91	11-15, 22-17, 15-19	Even Game
92	11-15, 22-18, 15-22	About Even
93	11-15, 23-18, 8-11	About Even
94	11-15, 23-18, 9-14	Even Game
95	11-15, 23-18, 10-14	White Best
96	11-15, 23-18, 12-16	White Best
97	11-15, 23-18, 15-19	White Best
98	11-15, 23-19, 8-11	About Even
99	11-15, 23-19, 9-13	Even Game
100	11-15, 23-19, 9-14	Black Best
101	11-15, 24-19, 15-24	Black Best
102	11-15, 24-20, 8-11	Black Best
103	11-15, 24-20, 12-16	White Best
104	11-15, 24-20, 15-18	White Best

11-16

105	11-16, 21-17, 7-11	White Best
106	11-16, 21-17, 8-11	White Best
107	11-16, 21-17, 9-13	Even Game
108	11-16, 21-17, 9-14	Even Game
109	11-16, 21-17, 16-20	Even Game
110	11-16, 22-17, 7-11	White Best
111	11-16, 22-17, 8-11	White Best
112	11-16, 22-17, 16-20	White Best
113	11-16, 22-18, 7-11	White Best
114	11-16, 22-18, 8-11	White Best
115	11-16, 22-18, 16-19	White Best
116	11-16, 22-18, 16-20	White Best

117	11-16, 23-18, 7-11	White Best
118	11-16, 23-18, 8-11	White Best
119	11-16, 23-18, 9-14	White Best
120	11-16, 23-18, 10-14	Even Game
121	11-16, 23-18, 16-20	White Best
122	11-16, 24-19, 7-11	White Best
123	11-16, 24-19, 8-11	About Even
124	11-16, 24-19, 16-20	White Best
125	11-16, 24-20, 16-19	Even Game

12-16

126	12-16, 21-17, 9-13	White Best
127	12-16, 21-17, 9-14	Even Game
128	12-16, 21-17, 16-19	White Best
129	12-16, 21-17, 16-20	White Best
130	12-16, 22-17, 16-19	White Best
131	12-16, 22-17, 16-20	Even Game
132	12-16, 22-18, 16-19	White Best
133	12-16, 22-18, 16-20	White Best
134	12-16, 23-18, 16-19	White Best
135	12-16, 23-18, 16-20	White Best
136	12-16, 24-19, 16-20	White Best
137	12-16, 24-20, 8-12	White Best

Note: It is possible that time may necessitate a re-evaluation of some of the above openings.—T. W.

Comment on the Most Critical Three-Movers

OPENING NO. 4

9-13, 22-18, 6-9

9-13, 22-18, 6-9 ^A, 26-22 ^B, 1-6, 30-26, 11-15, 18-11,
8-15, 22-17 ^C, 13-22, 25-11, 7-16, 29-25, 4-8,

24-20, 8-11, 27-24, 3-7, 25-22, 9-14,
22-17, 14-18, 23-14, 6-9 ^D, will draw.

Comment:

^A Undoubtedly a hard one to handle for Black. White's attacks are numerous and "vicious."

^B Another powerful line here is the thrust via 18-14. Note that 9-13, 23-18, 6-9, 26-23 is the same as above.

^C 24-20 is a powerful move which forces Black to toe the line.

^D Victor Davis continues: 31-27, 9-18, 17-14, 10-17, 21-14, 11-15, 20-11, 7-16, 14-10, 16-20, 26-23, 12-16, 23-14, 16-19, DRAWN.

OPENING NO. 6

9-13, 22-18, 11-15

9-13, 22-18, 11-15 ^A, 18-11, 8-15, 21-17 ^B, 13-22,
25-11, 7-16, 24-20 ^C, 3-8, 20-11 ^D, 8-15 ^E.

Comment:

^A Another game that permits White a wide range of attacks.

^B If 24-20, 7-11, 25-22, 5-9, etc. is the safest continuation.

^C I have found 24-19 very effective here; 29-25 is met by 5-9.

^D Note the solid triangle formation of White's men, while Black already is disrupted. How to re-form and meet White's steady attack is the problem usually confronting Black in these weak three-movers.

^E Continue: 28-24, 4-8, 24-20, 8-11, 29-25, 5-9, 25-22, 1-5, 27-24, 9-14, 32-28, 6-9, 24-19, 15-24, 28-19, 11-15, 19-16, 12-19, 23-16, 14-18, 22-17, 9-13, 16-11, 13-22, 26-17, 18-23, 11-8, 15-19, 8-3,

5-9, 17-13, 10-15, 13-6, 2-9, 31-26, 15-18, 3-7,
9-13, 7-10, 13-17, DRAWN—Stanley Morey v. W. F. Ryan.

OPENING NO. 33

9-14, 22-18, 11-16

9-14, 22-18, 11-16 ^A, 18-9, 5-14, 25-22 ^B, 16-19,
24-15, 10-19, 23-16, 12-19, 22-17, 7-10,
27-24, 2-7, 24-15, 10-19, 17-10, 7-14 ^C.

Comment:

^A An opening which troubles many players, yet is not too difficult when understood.

^B Better than 24-19, which many players actually play to prevent the 16-19 Dyke, which favors White and is forced by 25-22!

^C A "familiar landing" arising from other openings.

OPENING NO. 34

9-14, 23-18, 14-23

9-14, 23-18, 14-23, 27-18 ^A, 12-16, 18-14,
10-17, 21-14, 6-9, 14-10 ^B, 7-14,
22-18, 14-23, 26-12 ^C.

Comment:

^A One of the so-called "Barred Openings" and one of the few instances where the shoe is on the other foot and White has to do the "sweating" to earn the draw.

^B White's salvation lies in this two-for-two and subsequent careful play.

^C The piece on 12 is White's "weak sister" but the draw is there for those who exercise judgment and caution.

OPENING NO. 46

10—14, 22—17, 14—18

10—14, 22—17, 14—18 ^A, 23—14, 9—18, 17—13, 5—9, 21—17,
11—15, 26—22, 12—16, 17—14, 1—5, 22—17, 8—11,
25—21, 18—23, 27—18, 15—22, 14—10, 6—15,
13—6, 2—9, 17—13, 9—14, 13—9, 4—8,
24—20, 16—19, 9—6, 19—23,
6—2, 15—18, 28—24 ^B.

Comment:

^A A rugged three-mover, to say the least.

^B A nice problem. Continue: 23—26^{*}, 30—23, 18—27,
32—23, 7—10^{*}, 24—19, 5—9, 20—16, 11—20, 2—6, 9—13,
6—15, 8—11, 15—8, 3—12, 19—15, 12—16, 15—10, 20—24,
10—6, 16—20, 6—1, 24—27, 31—24, 20—27, 1—6, 27—31,
6—9, 14—17, 21—14, 31—26, DRAWN, Tommie Wiswell.

OPENING NO. 47

10—14, 22—18, 6—10

10—14, 22—18, 6—10 ^A, 25—22, 12—16, 24—20,
16—19 ^B, 23—16, 14—23, 26—19, 8—12 ^D.

Comment:

^A A game which allows White much scope. Undoubtedly much new play will be developed on this tricky debut in future matches.

^B Now into the White Doctor formation, wherein Black plays a man down to "free" himself.

^D Also comes up via 11—16, 22—18, 10—14, 25—22, 8—11, 24—20, 16—19, 23—16, 14—23, 26—19, 6—10, same.

OPENING NO. 50

10—14, 23—18, 14—23

10—14, 23—18, 14—23 ^A, 27—18, 12—16, 32—27,
16—20 ^B, 26—23, 6—10, 30—26.

Comment:

^A Another "barred" opening but probably not as weak as its companion, 9—14, 23—18, 14—23.

^B 9—14, 18—9, 5—14, 26—23, 16—20, 30—26, 8—12, 22—18, 6—9, and if 25—22 or 26—22, play 11—16.

OPENING NO. 56

10—14, 24—19, 14—18

10—14, 24—19, 14—18 ^A, 22—15, 11—18, 23—14,
9—18, 21—17, 8—11 ^B, 17—13, 7—10 ^C.

Comment:

^A Undoubtedly White is strong in this opening.

^B Note that this is the same as 10—15, 21—17, 15—18, 22—15, 11—18, 23—14, 9—18, 24—19, 8—11.

^C Continue, 26—23, 10—14 ^D, 31—26, 4—8, 28—24, 6—10, 25—21, 11—16, 29—25, 3—7, 13—9, 8—11, 26—22, 11—15, 9—6, 2—9, 24—20, 15—31, 22—6, 1—10, 20—2, 9—13, 23—19, 14—18, 2—6, 10—14, 19—15, 31—27, 32—23, 18—27, 15—11, 14—18, 6—10, 18—23, 10—15, 27—31, 25—22, 12—16, 15—19, 23—26, 19—12, 31—27, etc., DRAWN, Ryan v. Wiswell.

^D I believe 3—7, although critical, will also draw.

OPENING NO. 58

10—14, 24—20, 7—10

10—14, 24—20, 7—10 ^A, 22—18, 9—13 ^B, 18—9, 5—14,
28—24 ^C, 11—15, 23—18 ^C, 14—23, 27—11, 8—15,

21-17, 13-22, 25-11, 3-8, 11-7, 2-11 ^D,
 26-23, 11-15, 32-28 ^E, 15-19 ^F, 23-16,
 12-19, 24-15, 10-19 etc. Draws
 with care, W. F. Ryan.

Comment:

^A Still another hard one for Black to handle, especially in view of the attack starting with note C.

^B The usual defense up till now but we predict that many will be exploring 11-16 (V. Davis's move) more thoroughly when they realize the weakness of this line.

^C An almost irresistible attack.

^D Black's draw now becomes problematical. The tenability of the whole 9-13 defense depends upon Black's ability to scrape through this ugly-looking situation.

^E A big improvement over 31-26, usually played at this point. 8-11, (which was given to draw in Ryan's Modern Encyclopedia) loses, as shown by Maurice Chamblee.

^F 10-14, 24-19, 15-24, 28-19, 8-11, 30-26, 11-15, 19-10, 6-15, 20-16, 12-19, 23-16, 15-19, 16-11, 19-24, 29-25, 1-5, 11-7, 5-9, 26-22, 9-13, 25-21, 4-8, 7-2, 8-11, 2-7, 11-15, 7-10 Music beat Cable in Semi-finals, 1946 N. J. Title Tourney. With this game Mr. Music won the heat 2-1-3.

OPENING NO. 63

10-15, 21-17, 7-10

10-15, 21-17, 7-10 ^A, 17-14 ^B, 10-17 ^C, 22-13, 11-16 ^D,
 23-19 ^E, 16-23, 26-10, 6-15, 13-6, 1-10 ^F.

Comments:

^A By all odds the most treacherous and dangerous of all the three-movers. Willie Ryan has aptly named it "The Octopus." There are those who consider this opening un-

tenable for Black, but we believe the game will stand up under any and all hammering it may receive from the merciless critics.

^B White's "Big Bertha," and a powerful weapon it is. Almost—but not quite—fatal.

^C 9-18, 23-7, 3-10 we rate as a definite loss for Black. Harold Fischer, the former Canadian champion, is the only strong player we know of who has attempted it and he came to grief with it against no less an opponent than Willie Ryan. Fischer is strictly a "crossboard" player and figured he would get Willie off his prepared play. However, this line proved too weak even for a player of Fischer's high calibre.

^D 3-7 loses by 25-21. The text is the only move to draw. 11-16, 21-17, 7-11, 17-14, 10-17, 22-13, 11-15 is the same.

^E Considered the best of many attacks. 25-22, 24-19, 24-20 and 23-18 are all "secret weapons."

^F And Black's troubles have only begun. Our best advice from here on is simply to "move and pray!"

OPENING NO. 64

10-15, 21-17, 9-13

10-15, 21-17, 9-13 ^A, 17-14 ^B, 11-16, 24-19 ^C,
 15-24, 28-19, 6-9, 22-18, is the safe way.
 (see *Brilliances*)

Comments:

^A Still another "tough one" for beleaguered Black.

^B Getting that "key square" at an early stage—the basis of White's power.

^C 22-17, 13-22, 25-11, 8-15, 24-19, 15-24, 27-11, 7-16, 23-18, 4-8, 29-25, 8-11, 28-24, 2-7 is the same as 10-15, 22-17, 9-13, 17-14, 11-16, 21-17, etc. Or 11-15, 22-17, 15-19, 24-15, 10-19, 23-16, 12-19,

25-22, 8-11, 22-18, 9-14, 18-9, 6-22, 26-17, 11-15,
29-25, 4-8, 25-22, 5-9, 31-26, same, colors reversed.

OPENING NO. 71

10-15, 22-17, 15-19

10-15, 22-17, 15-19^A, 24-15, 11-18, 23-14, 9-18, 26-23
(best), 6-9, 23-14, 9-18, 30-26, 5-9, 26-23^B, 9-14,
17-10, 7-14, 25-22, 18-25, 29-22, 3-7, 22-17,
7-10, 31-26, 12-16, 26-22, 1-6, 17-13, 6-9,
13-6, 2-9, 27-24, 8-12, 32-27, 4-8, 22-17,
8-11, 17-13, 11-15, 13-6, 15-19

DRAWN-Walter Hellman

Comments:

^A A delicate opening for Black to handle. Few really understand it.

^B Here is a powerful alternative: 17-14, 1-5, 21-17, 9-13, 25-21 (first suggested by Ed Hunt) 13-22, 26-17, 2-6, 29-25, 8-11, 28-24, 6-10^P, 17-13, 10-17, 21-14, 7-10, 14-7, 3-10, 31-26-C, White should win.—Wiswell

^C George Bass (who deserves credit for first exploiting this line) published 24-20 to win here but it allows Black a neat "out" by 11-15. Now if 32-28 or 31-26, 12-16 is the clincher. Wiswell.

OPENING NO. 73

10-15, 23-18, 6-10

10-15, 23-18, 6-10^A, 18-14, 9-18, 24-19, 15-24, 22-6,
1-10, 28-19^F, 11-15, 27-24, 15-18^B, 31-27,
8-11^C, 21-17^D, 18-23^E, 27-18, 10-14, and
either way White jumps, Black has a safe
draw, Wiswell.

Comments:

^A A troublesome three-mover for Black, but not as critical as some.

^B I prefer this to the 8-11 defense, which requires delicate handling.

^C Given as a loss in Ryan's Modern Encyclopedia, but actually Black's best move at this point.

^D The move which was supposed to win for White.

^E 10-15, 2-6, 11-15, 4-8, and 3-8 have all been shown to lose. The text is the only life-saver.

^F 27-20! is tricky. A "krantz" move.

OPENING NO. 75

10-15, 23-18, 9-14

10-15, 23-18, 9-14^A, 18-9, 5-14, 22-17^B, 7-10, 25-22,
15-19, 24-15, 11-25, 29-22, 8-11, 26-23, and now
either 3-7 or 11-15 will draw.

Comments:

^A New White attacks are still being developed on this line.

^B Playing 26-23 and transposing into 9-14, 22-18, 10-15, 18-9, 5-14, 26-22 has been the popular idea at this stage. The text is the latest twist and offers White greater scope, in the opinion of the writer.

OPENING NO. 96

11-15, 23-18, 12-16

11-15, 23-18, 12-16^A, 18-11, 8-15, 24-20^B, 9-14^C,
20-11, 7-16, 22-18, 15-22, 25-9, 5-14, 29-25,
4-8, 25-22, 16-20, leads to a sound draw.

Comments:

^A Black's best defense in this three-mover is still a much discussed question.

^B The fly in the ointment,—a “cranky” move for Black to meet.

^C 16—19, although published to draw, is a dead loss. Ryan and other analysts favor 7—11 but I believe time will prove 9—14 the safest move at this critical juncture.

OPENING NO. 106

11—16, 21—17, 8—11

11—16, 21—17, 8—11 ^A, 17—14, 10—17 ^B, 22—13, 4—8,
24—19, 16—20, 25—22, 11—16, 29—25, 7—10,
22—17 ^C, 10—14, leads to nice play.

Comments:

^A Tougher than it looks—chiefly because of White's next move.

^B The correct jump.

^C 25—21, 3—7, 22—17, 8—11, 26—22, 11—15, 28—24, 9—14, also draws, Oliver Mauro.

OPENING NO. 113

11—16, 22—18, 7—11

11—16, 22—18, 7—11 ^A, 18—14 ^B, 10—17, 21—14, 9—18,
23—14, 11—15 ^C, 25—22, 16—19, 22—18, 15—22,
24—15, 6—9, 26—17, 9—18 and 28—24, gives
Black a real fight.

Comments:

^A Has proven the “Waterloo” of numerous masters. Can easily be transposed into various other three-move openings.

These are two important reasons for giving it careful attention.

^B The favored attack, 24—19, would be 11—16, 24—19, 7—11, 22—18. If 25—22, 3—7, 29—25, 16—19, 23—16, 12—19, 24—15, 10—19, 21—17, 9—13, 17—14, 6—10 is O. K.

^C Now identical with 10—15, 22—17, 7—10, 17—14, 10—17, 21—14, 9—18, 23—14, 11—16. Still another opening which can run into this basic three-move formation is, 11—16, 22—17, 7—11, 17—14, etc.

OPENING NO. 135

12—16, 23—18, 16—20

12—16, 23—18, 16—20 ^A, 26—23 ^B, 11—15 ^C, 18—11, 8—15,
and now 22—18 ^D, 15—22, 25—18, keeps White out of
trouble. Some players also essay 22—17 at this point.

Comments:

^A Can hardly be classified with such critical three-movers as the “Octopus” but is dangerous because of its innocent appearance, which is apt to be deceptive.

^B 24—19 allows 11—15, 18—11, 8—24, 28—19, 9—14, a strong game for Black.

^C A famous “cook” which Mike Lieber sprang on Sam Gonotsky in their 40-game drawn match in 1928.

^D 24—19, 15—24, 28—19, 9—14 would be into the critical Lieber-Gonotsky game.

4. Checker "Brilliances" 9

WE trust that you will find entertainment as well as instruction in the games which follow, as they were included primarily with that thought in mind. No doubt you have run across some of these positions yourself, in games with your friends, or even in match and tourney play.

While some of these games are possibly not models of perfection for the particular openings from which they originate we believe the ideas involved are important and well worth remembering. For that reason we considered it wise to include them in this work.

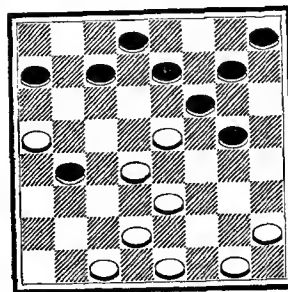
Several interesting three move lines will be found in this section. This style of play is still in the "pioneering" stage of development and new attacks and defenses are being brought forward from time to time to replace heretofore tried and true games. This mode of play has revitalized the game and opened up vast virgin fields for exploration. We feel sure you will enjoy the three move games we have included.

Brilliancy No. 1 (10-14, 22-17, 7-10)

Here is a real practical win from that age old favorite, the Denny. In the year 1889 the first American Champion, Charles F. Barker, lost this very game to James P. Reed in an important Championship Match. The fact that it arises early in the game adds to its value and usefulness.

"Barker's Blunder"

BLACK—Charles F. Barker			WHITE—James P. Reed		
10-14	25-22 ^A	10-14 ^C	27-24	12-16 ^D	
22-17	14-17	24-19	1-6		
7-10	21-14	6-10	19-15		Forms
17-13	9-25	22-18	10-19		Diagram
3-7	29-22	14-17	24-15		



White to Play

Continue:

15-10!!	14-23
6-22	26-3
13-9	7-10
5-14	3-7
23-18	White Wins

NOTES

^A The move usually adopted at this stage although 24-20 is also a favorite of many players. In the 2nd. Internation Match (America Vs. Great Britain) J. Alexander and Jesse Hanson played it thus: 24-20, 14-18, 23-14, 9-18, 26-23, 10-14, 28-24, 11-15, 31-26 ^B, 7-11, 26-22, 12-16, 22-17, 6-10, 25-22, 18-25, 29-22, 1-6, 23-18, 14-23, 27-18, 8-12, 30-26, 2-7, 32-27, 16-19, 27-23, 19-28, 20-16, 11-20, 18-2, 28-32, 2-9, 5-14, 22-18, 32-27, 18-9, 27-18, 17-14, 10-17, 21-14, 4-8, 9-5, 18-9 DRAWN.

^B This is now the same as a position arising from the "Maid of the Mill" opening: 11-15, 22-17, 8-11, 17-13, 15-18, 23-14, 9-18, 24-20, 11-15, 26-23, 10-14, 28-24, 3-8, 31-26 and the settings are identical.

^C 10-15 and 11-15 are good alternatives here with the latter rating highest.

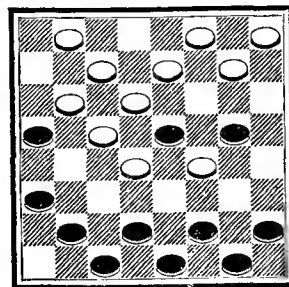
^D The Blunder! Willie Ryan shows the following neat draw: 6-9, 13-6, 2-9, 23-19, 9-13, 26-23, 17-22, 28-24, 13-17, 24-20, 5-9, 30-26, 9-13, 32-28, 22-25, 15-10, 7-14, 18-9, 11-16, 20-11, 8-24, 28-19, 25-30, 9-6, 4-8, 19-15, 12-16, 23-19 DRAWN.

Brilliancy No. 2 (10-14, 23-19, 14-18)

Spectacular strokes *do* arise between experts in match and tourney play and the ensuing game is an illustration of such an incident. In round one of the Eight American Tournament Walter Hellman, famous star of Gary, Indiana caught F. W. Kitchell, Pennsylvania expert, in the celebrated "Steel Stroke." An indication of the latter's strength is the fact that he forced Hellman to eight games before losing the heat.

"The Steel Stroke"

BLACK—Walter Hellman		WHITE—F. W. Kitchell		
10-14	11-18	11-16	4-8	13-17
23-19	21-17 ^B	19-15	28-24	31-26 ^C
14-18 ^A	8-11	16-20	9-13	Forms
22-15	17-14	24-19	26-23	Diagram



Black to Play

Continue:

12-16	12-3
19-12	2-7
18-22	3-10
25-18	6-31
7-10	
14-7	Black
3-28	Wins

NOTES

^A Completing the three-move opening—a favorite of Louis C. Ginsberg, the noted Brooklyn ace.

^B 26–22, 7–11, 22–15, 11–18, 21–17, 8–11, 17–14, 11–16, 19–15, 16–20, 24–19, 3–7, 31–26, 9–13, 14–10, 7–14, 15–11, 5–9, 11–7, 2–11, 19–16, 12–19, 27–23, 20–27, 32–7, 4–8, 7–3, 8–11 etc. leads to a draw—J. Alexander.

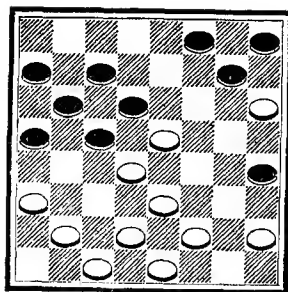
^C Forms an old time loss which usually come up from the Laird and Lady opening thus: 11–15, 23–19, 8–11, 22–17, 9–13, 17–14, 10–17, 21–14, 15–18, 19–15, 4–8, 24–19, 13–17, 28–24 (26–23 is correct) 11–16, 26–23, 16–20, 31–26 same. The route leading to the “Steel Stroke” is quite a logical one and many a seasoned player has “drifted” into it as did Mr. Kitchell in the above game.

Brilliancy No. 3 (10–14, 24–19, 7–10)

Newell W. Banks won the Blindfold Championship of the World in a match with Willie Ryan at Elizabeth, Pennsylvania in 1937. (Ryan had previously defeated Banks in a 12 game encounter for the title at Tacoma, Washington—Score Ryan 3, Banks 2, Drawn 7.) The second match favored Mr. Banks by one game—Banks 2, Ryan 1, Drawn 7. Both players are marvelous crossboard performers, regardless of the style of play they employ. In the ninth game of the second match Banks took the following beautiful stroke, thereby practically clinching the match and title.

“Blindfold Beauty”

BLACK—Willie Ryan		WHITE—Newell W. Banks		
10–14	22–18	16–20	22–18	7–10
24–19	5– 9 ^C	32–28	12–16	
7–10 ^A	25–22	2– 7 ^D	19–12	Forms
28–24 ^B	11–16	29–25	10–19	Diagram
9–13	18–15	1– 5	24–15	



White to Play

Continue:

25-22 ^B	31-27
10-19	32-23
23-16	26-1
14-32	
16-11	White
8-15	Wins

NOTES

^A An engrossing three-mover with White holding the whip hand.

^B The popular attack.

^C Ryan describes this as a "stringbean move that probably loses." Here is an interesting game on the more usual 3-7 line: 3-7, 18-9, 5-14, 25-22, 11-15, 30-25, 6-9, 22-18, 15-22, 25-18, 13-17, 32-28, 8-11, 19-15, 10-19, 24-8, 4-11, 29-25, 1-6, 27-24, 7-10, 24-20, 17-22, 26-17, 9-13, 18-9, 13-29, 9-5, 6-9, 5-1, 9-13, 1-5, 29-25, 5-9, 25-22, 9-5, 22-25, 9-5, etc. DRAWN by "perpetual check" William Link Vs. Tommie Wiswell.

^D 3-7, 29-25, 7-11, 19-16, 12-19, 23-7, 2-18, 22-15, 10-19, 24-15, 8-11, 15-8, 4-11, 25-22, 6-10, 27-23 White Wins-Ryan.

^E 27-24 will also win for White but would hardly have brought forth the resounding cheers from the assembled spectators which the text did.

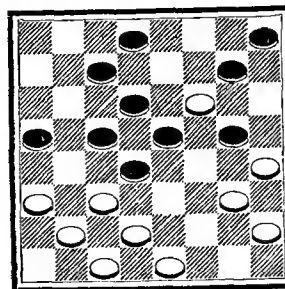
Brilliancy No. 4 (10-14, 24-20, 7-10)

Willie Ryan, the former N.C.A. Champion, classifies this opening as "Almost as critical as the 'Octopus'" (10-15, 21-17, 7-10). With this statement we are inclined to agree. There is no doubt that it is one of the hardest of the Three Movers with the Black forces being compelled to play extremely careful.

The spectacular shot illustrated at note E of the following game was first shown by Mr. Ryan.

"Ryan's Riddle"

10-14	18-9	12-19	16-11	5-9
24-20	5-14	23-16	12-16	32-27
7-10	25-22 ^C	14-18 ^D	27-24	9-14
22-18 ^A	11-15	29-25	1-5	27-24
9-13 ^B	20-16	8-12	24-20	3-8 ^E
				Forms
				Diagram



White to Play

Continue:

24-19	26-23
16-23	19-26
26-19	28-1
15-24	26-31
22-15	25-22
10-19	31-27
31-26	1-5
8-15	White Wins

NOTES

⁴ Undoubtedly White's best attack although 27-24 and 28-24 also compel Black to "walk the chalk line."

^B 11–16 also works here. . . . better. V. Davis.

^c 26-22, 6-9, 22-18, 1-5, 25-22, 3-7, 28-24, 14-17, 21-14, 10-26, 31-22, 7-10, 29-25, 2-6, 25-21, 10-14, 23-19, 14-23, 27-18, 6-10, 30-25, 9-14, 18-9, 5-14, 32-28, 11-16, 20-11, 8-15, 24-20, 15-24, 28-19, 4-8, 20-16, 8-11, 16-7, 14-17 DRAWN. Played at the 9th American Tourney in 1939—Grover Vs. Ryan.

^D This move loses. Willie Ryan shows the following to draw: 2-7, 16-12, 15-19, 22-18, 14-23, 27-18, 8-11, 18-14, 10-17, 21-14, 1-5, 32-27, 6-9 etc. DRAWN.

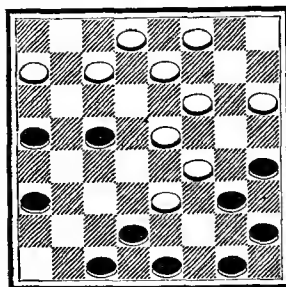
^E Allows the shot. If 16-19, 20-16, 18-23, 24-20, 23-27, 31-24, 19-23, 26-19, 3-7, 30-26, 14-18, 21-17, 18-23, 25-21, 23-30, 17-14 White Wins.

Brilliancy No. 5 (10–15, 21–17, 9–13)

This opening is, without a doubt, one of the most interesting of the 138 Three Movers. It abounds in pretty combinations and subtle traps. White is powerful and consequently Black must exercise the greatest care to avoid destruction. The following play should prove of interest to all grades of players because of its practicality and beauty.

"Mantell's Masterpiece"

10-15	24-19	8-11 ^C	19-15	4- 8
21-17	15-24	25-22	16-19	15-10
9-13	28-19	16-20	23-16	8-12
17-14 ^A	6- 9 ^B	29-25	12-19	25-21
11-16 ^B	22-18	11-16	32-28	Forms Diagram



Black to Play

Continue:

19-23 ^D	5- 9
26-19	14- 5
2- 6 ^D	7-32
28-24	6- 2
6-15	20-27
19-10	31-24
13-17 ^E	12-16 ^E
22- 6	DRAWN

NOTES

^A Getting 14, always a good square to monopolize, as is its counterpart square 19. Countless games are but a struggle to gain control of these vital boxes since they command the center of the board and offer great scope for attack to the player holding or controlling them. This is sound Checker theory.

^B Highly important "Keys" to the Black defense.

^C Mayor Homer O. Dorsey of Findaly, Ohio, is author of the following important play: 1-6, 25-22, 6-10, 29-25, 10-17, 25-21, 8-11, 21-14, 7-10, 14-7, 3-10, 32-28!, 10-14, 27-24, 16-20, 19-16, 20-27, 16-7, 2-11, 31-24, 11-16, 24-19, 4-8, 19-15, 16-19, 23-16, 12-19, 15-11, 14-23, 11-4, 23-27, 4-8, 27-31, 8-11, 31-27, 11-15, 27-24, 26-23, 19-26, 28-19, 26-31, 15-10, 31-27, 19-16 White Wins.

^D A. J. Mantell's clever conception that corrects published play and brings about a beautiful draw for Black. Hugh Henderson, a former American Champion, gave 19-24 here for a Black win and this verdict was accepted until the above was shown to draw by Mantell.

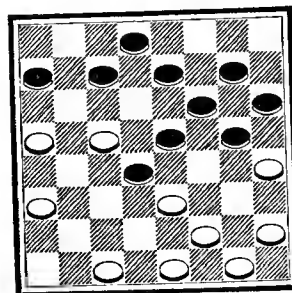
^E White is a man ahead but Black's free King and Bridge (made up of men on squares 1 and 3) are adequate assurances of a safe draw.

Brilliancy No. 6 (10-15, 24-20, 7-10)

Here is a pretty shot many players have walked into with their eyes wide open. We can recall this position (diagrammed) arising as recently as April, 1940, in a match game between Harold Freyer and A. J. Mantell, two New York City experts. The student will find the play in notes B and C of this game highly interesting and instructive.

"The Trouble Shooter"

10-15	25-22	1- 5 ^B	17-14	8-12
24-20	3- 7	22-17	10-17	25-21 ^F
7-10 ^A	29-25	14-18	21-14	4- 8 ^G
22-17	5- 9	23-14	12-16	Forms
9-14	17-13	9-18	26-23	Diagram



White to Play

Continue:

13- 9! ^H	18-27
6-13	32-23
21-17!	2- 6
13-22	3- 7
31-26!	6- 9
22-31	23-18
30-25	9-13
31-24	25-22
28- 3	White Wins

NOTES

^A Completes the three move opening. As is usually the case under this style of play White has the better game.

^B Best avoided entirely as it leads to complications resulting in a very "shaky" ending for Black. As an alternative we submit the following: 11-16, 20-11, 7-16, 23-19, 15-24, 28-19, 16-23, 26-19, 8-11, 30-26, 11-15, 22-17, 15-24, 27-20, 4-8, 26-23, 8-11, 32-28 ^C, 2-7, 31-26, 11-15 ^D, 20-16, 12-19, 23-16, 15-18! ^E, 26-22, 18-23, 22-18, 7-11, 16-7, 23-26, 18-15, 10-19, 17-10, 6-15, 13-6, 1-10, 7-2, 19-24, 28-19, 15-24 DRAWN—Tommie Wiswell Vs. William Link.

^C Varies from Edwin F. Hunt's play and was first explored by the author. Hunt's line continued: 23-19, 14-18, 17-14, 10-17, 21-5, 6-10, 31-27, 11-15, 27-24, 18-23, 25-22, 2-6, 22-17, 15-18, 20-16, 10-14, 17-10, 6-15 DRAWN.

^D If 1-5, 26-22, 11-15, 23-19, 15-24, 28-19, 7-11, 20-16, 11-20, 19-15, 10-19, 17-1, 9-14, 1-6 White Wins.

^E 1-5, 28-24, 14-18, 17-14, 10-17, 21-14, 6-10, 13-6, 10-17, 25-21, 18-22, 21-14, 22-31, 24-20 and White Wins.

^F 30-26, 7-10, 14-7, 15-19, 23-14, 19-24, 28-19, 16-30, 25-21 and White has the better ending. Edwin F. Hunt.

^G Loses outright and allows the unusual shot which follows.

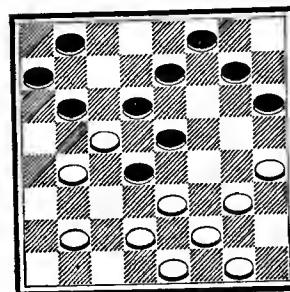
^H 30-26 wins eventually and has been played here by players unable to foresee the paralyzing effects of the shot.

Brilliancy No. 7 (11-15, 21-17, 9-13)

Few games are more productive of intricate combinations and shots than the puzzling and ever perplexing Switcher. Though it is obviously a strong game for Blacks there are plenty of scoring chances for White. Here is a trap that many players have drifted into when piloting the Black men.

"Wyllie's Shot"

11-15	17-14 ^B	13-22	29-25	6- 9 ^D
21-17	10-17	26-17	4- 8	
9-13 ^A	21-14	15-18	28-24	Forms
25-21	6-10	24-20	11-15	Diagram
8-11	22-17	2- 6 ^G	30-26	



White to Play

Continue:

24-19 ^E	31- 6
15-24	9-18
20-16	26-22
12-19	1-10
27-20	22- 6
18-27	
	White Wins

NOTES

^A Mr. George Wallace, of Glasgow, Scotland, who was a good friend of the celebrated James Wyllie, christened this opening (The Switcher) many years ago. It was the 'Herd Laddie's favorite game. In describing it he said "with this weak and apparently silly opening I have switched and perplexed many an eminent player, especially before publishing the match games played with Mr. Martins in 1864. Indeed, I have probably won more games by this particular opening than by any other opening upon the board."

^B More often played at this stage than any thing else and probably safest though 30-25 is more restrictive and is favored by many experts.

^C 1-6, 29-25, 18-22, 25-18, 10-15, 28-24, 15-22, 24-19, 6-10, 27-24, 11-15, 23-18, 3-8, 18-11, 7-23, 14-7, 2-11, 17-14, 23-26, 30-23, 22-25, 14-10, 5-9, 10-7, 9-14, 7-3, 25-30, 32-28, 30-25, 23-19 DRAWN -Wyllie.

^D The losing move. 15-19 draws: 15-19, 24-15, 10-19, 23-16, 12-19, 27-23, 18-27, 32-16, 6-9, 26-22, 9-18, 22-15, 8-12, 16-11, 7-16, 20-11, 3-7, 11-2, 1-6, 2-9, 5-30 DRAWN.

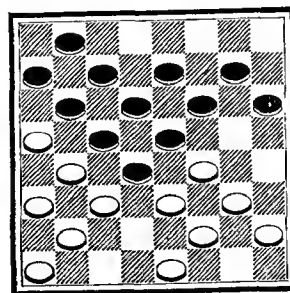
^E Mr. Wyllie won so many games in his exhibitions by luring his opponents into this trap that it became known among the players of his day as "Wyllie's Shot."

Brilliancy No. 8 (11-15, 23-19, 9-14)

The Souter is a dangerous game, even when one sticks to the regular channels, but when a player departs from these well chartered paths (with either side) then peril lurks not far away. In the following game it is Black who deviates for a moment and as a consequence is forced to pay the price—disasterous defeat! After the "fireworks" are over fifteen men have been removed from the board and the White forces stand triumphant.

"The McKelvie Shot"

11-15	6- 9 ^A	8-11	15-18	8-11
23-19	17-13	22-17	32-27	26-22
9-14	2- 6	4- 8 ^C	11-15	3- 8
22-17	26-22 ^B	27-23	30-26	Forms Diagram



White to Play

Continue:

31-26	17-10
11-16	6-15
24-20	13- 6
15-31	1-10
22-15	25- 4
31-22	
20- 2	White
10-26	Wins

NOTES

^A The Souter opening. Another intricate game and one that Champion players often employ to "befuddle and confuse" less experienced woodpushers.

^B The following play is interesting and worthy of your attention: 25-22, 8-11, 29-25, 4-8, 24-20, 15-24, 28-19, 11-15, 27-24, 14-17, 21-14, 9-18, 26-23, 18-27, 32-23, 15-18 (loses. 10-14 will draw.) 22-15, 5-9, 30-26, 9-14, 20-16, 8-11, 15-8, 10-15, 19-10, 12-28, 25-22, 6-15, 13-9, 3-12, 22-18 White Wins.

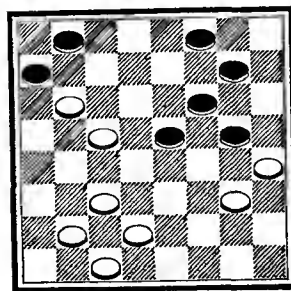
^C 14-18 is correct at this point and would give Black a good position. Here is a famous game between two veterans of the past, James Wyllie and Robert Martins: 14-18, 25-22, 18-25, 29-22, 4-8, 30-25, 9-14, 27-23, 15-18, 22-15, 11-27, 32-23, 8-11, 24-20, 11-15, 25-22, 15-24, 28-19, 7-11, 31-26, 12-16, 19-12, 5-9, 23-19, 11-15, 19-16, 14-18, 17-14, 10-17, 21-5, 18-25, 26-22, 25-30, 22-17, 30-25, 16-11, 25-21, 17-14, 6-9, 13-6, 1-17, 5-1, 17-22, 1-6, 22-26, 6-10, 15-19, 11-7, 19-24, 20-16, 26-31, 16-11, 31-26 DRAWN.

Brilliancy No. 9 (11-15, 23-19, 9-14)

Here is another pretty stroke arising from the Souter opening. Numerous players have met their "Waterloo" at the position illustrated by the following diagram. The celebrated authority William Strickland is the originator of this unusual shot and also of the play shown in note A.

"Strickland's Stroke"

11-15	25-22	11-15 ^B	32-23	7-11
23-19	8-11 ^A	27-24	10-14	31-26
9-14	29-25	14-17 ^C	19-10	12-16 ^D
22-17	4-8	21-14	6-15	
6-9	24-20	9-18	13-9	Forms
17-13	15-24	26-23	14-18	Diagram
2-6	28-19	18-27	23-14	



White to Play

Continue:

24-19	26-8
15-24	11-15
14-10	3-7
5-14	10-14
10-7	7-10
3-10	
22-18	White
14-23	Wins

NOTES

^A 14-17, although inferior to text, is also quite drawable:
14-17, 21-14, 9-25, 29-22, 10-14, 19-10, 6-15, 24-19,
15-24, 28-19, 1-6, 27-23, 8-11, 22-18, 14-17, 19-15,
4-8, 32-27, 11-16, 26-22, 17-26, 31-22, 7-10, 15-11,
8-15, 18-11, 10-15, 11-8, 16-19, 23-16, 12-19, 8-4,
6-10, 27-23, 19-26, 30-23, 10-14, 13-9, 14-17 DRAWN.

^B Anything else at this point would be dangerous.

^C 8-11, 7-11 and 14-18 all lose, the latter by 32-27,
9-14, 26-23 White Wins.

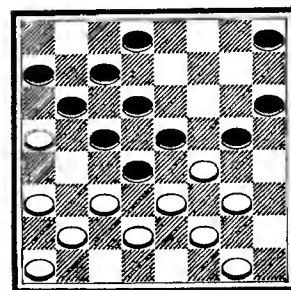
^D The loser. 3-7, 25-21, 15-19, 24-15, 11-25, 9-6,
1-17, 21-14, 8-11, 30-21, 11-15, 26-22, 15-19, 22-17,
7-11 DRAWN.

Brilliancy No. 10 (11-15, 24-20, 8-11)

George M. Tanner, famous Chicago player and analyst,
is the author of the following stroke, which we have
dubbed "Tanner's Trap." This opening (The Ayrshire
Lassie) was the choice of many old timers in the "go-as-
you-please" days despite the fact that it favors Black.

"Tanner's Trap"

11-15	23-19	1- 5	26-22	7-16
24-20	9-14	26-23	8-11	
8-11	22-17	15-18	30-26	Forms
28-24 ^A	5- 9	31-26	11-16	Diagram
3- 8 ^B	17-13	11-15 ^C	20-11	



White to Play

Continue:

21-17^D

14-30

23- 7

30-23

19- 1

2-11

27-18

White

Wins.

NOTES

^A 27-24 would form a famous variation known as "The Old Paraffin" or "Beeswax" game. Although considered inferior to text it is a pet line of the National Checker Association Champion, Willie Ryan, who has scored many wins with it in match and exhibition play.

^B 4-8, 23-19, 9-14, 22-17, 15-18, 26-23, 6-9, 17-13, 1-6, 32-28, 14-17, 21-14, 10-17, 23-14, 9-18, 25-22, 18-25, 30-14, 6-9, 13-6, 2-18, 31-26, 18-22, 26-17, 11-15, 19-10, 7-21, 20-16, 12-19, 24-15, 5-9, 15-10, 9-14, 10-6, 14-18, 6-2, 18-22, 27-23, 21-25, 23-18 Drawn—R. D. Yates Vs. James Wyllie.

^C This move loses. Instead 11-16, 20-11, 7-16 etc. will draw. Text looks natural enough and has caught numerous players off their guard.

^D White now proceeds to take a very peculiar looking shot and "the ball game is over."

Brilliancy No. 11 (12-16, 21-17, 16-20)

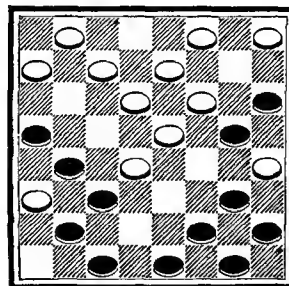
This gigantic stroke (wherein 18 pieces are removed from the board) has been credited to numerous Authors including Newell W. Banks, A. C. Hews and others. As a matter of fact the real inventor is the 19th. century authority, Andrew Anderson. Get set now for some real "Checker Fireworks"—here we go.

"The Dundee Eighteen"

12-16	23-19	11-16	26-23	14-17
21-17	14-17	22-18	10-14	31-26 ^A
16-20	19-16	8-11	24-19	
17-13	17-21	25-22	4-8	Forms
10-14	16-12	7-10	19-15	Diagram

Continue:

21-25	1-17	6-10
30-14	22-13	27-23
16-19	31-15 ^B	20-24
23-7	32-27	23-19
3-19	15-10	24-27
12-3	29-25	19-16
19-24	5-9	27-31
28-19	13-6	16-11
2-7	10-1	31-26
3-10	25-22	17-13
6-31	1-6	10-14 ^C
13-6	22-17	Black Wins



Black to Play

NOTES

^A This loses and allows the "gargantuan-like" stroke that follows. 29-25 is O.K. for a draw.

^B The excitement is over and Black's win is assured but there is some play left and for the benefit of the less advanced players we give the correct follow-up necessary to clinch the win.

^C Incidentally in Melbourne, Australia in 1919 this game was used in an exhibition of "living Draughts" with 24 young ladies serving as the "pieces" for both sides.

5. Problems

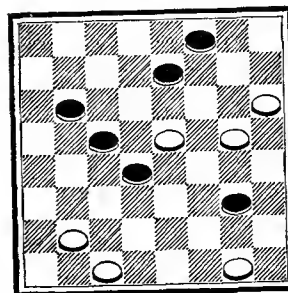
The Poetry of Checkers

WE dedicate this section of our book to the famous writer and poet, Edgar Allen Poe, because he was an ardent enthusiast of the game of checkers and frequently pointed out the merits and depth of the game in his various writings. This immortal of American letters recognized the value and completeness inherent in the apparently simple game of draughts. In fact, the pastime made so deep an impression on Poe that he alluded to it time and again in his works for all to see and ponder. We of the checker-playing fraternity should be grateful that any such intellectual and creative giant as Poe recognizes and pays tribute to checkers for the really beautiful game it is.

It is no mere play on words to describe Problemathology, a term originated by Willie Ryan, or the art of the Problem, as "The Poetry of Checkers." I can think of no more fitting and descriptive phrase to define this "fascinating phase of a fascinating game." We believe a study of our problem section will convince even the novice of the fitness of the aforementioned phrase. The moves in the solutions to the various problems actually rhyme with an eloquence all their own. The meter is easily distinguishable when the correct moves are made—the only time a discordant note creeps in is when a slip is made and the wrong move or note is allowed to disturb the harmony.

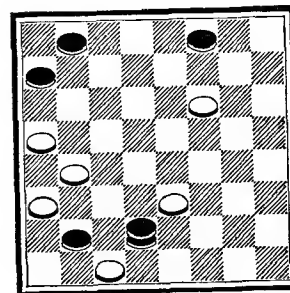
We trust our readers will enjoy our own humble efforts in this department. About Monte Schleifer, who has kindly contributed 24 of his own original problems, we believe a few words are in order. Mr. Schleifer is a native of Brooklyn, the "Borough of Champions," and has long been recognized as one of the strongest players in the metropolitan area. He was a prize winner in the Sixth American Tourney and finished as runner-up in several strong New York Masters' Tourneys. His problem compositions have been published in periodicals all over the world and are widely hailed as the fine gems they are. On many occasions they have been honored as cover positions and awarded prizes in problem contests. We are sure you will find both entertainment and instruction in his fine selections. The same can be said for the other problems we have included, by various authors, to round out this section.

NO. 1
TOMMIE WISWELL



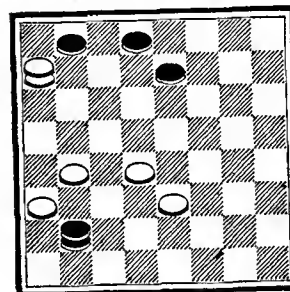
White to Play and Win

NO. 2
TOMMIE WISWELL



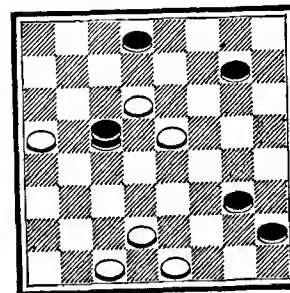
White to Play and Win

NO. 3
TOMMIE WISWELL



White to Play and Win

NO. 4
TOMMIE WISWELL



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 1 TO 4

NO. 1

15-11^A, 7-10, 11-7, 24-27, 32-23, 18-27, 7-2, 10-15,
2-6, 9-13, 25-22, 14-17^B, 6-10, 17-26, 30-23, 15-19,
10-15, 19-26, 12-8, 3-19, 15-22^C White Wins.

^A 15-10, 24-27, 32-23, 18-27, 10-6, 7-11, 16-7, 3-10, 6-2, 10-15, 2-6, 9-13, 25-22, 14-18, 6-10, 18-25, 10-19, 25-29, etc. only draws.

^B 14-18, 6-10, 18-25, 10-19, 25-29, 12-8, 3-12, 19-15, 12-19, 15-31, 13-17, 31-26, 17-21, 26-22 White Wins.

^C An instructive win from actual play.

NO. 2

23-18, 26-22 (or 26-23) 18-14, 22-18, 11-7 ^A, 18-9, 13-6, 3-10, 17-14, 10-17, 21-14, 1-17 ^B, 30-14 White Wins.

^A If 14-10, 18-23 draws handily.

^B This was a prize problem and originally appeared in "Wood's Checker Player."

NO. 3

18-15 ^A, 25-22, 15-10, 7-14, 17-10, 22-26, 23-18, 26-22, 18-14, 22-17, 14-9, 17-14, 10-6, 1-10, 9-6, 2-9, 21-17, 14-21, 5-7 ^B White Wins.

^A 18-14 permits 7-11 which will draw for Black.

^B Still another honor problem, this time from the cover of the "American Checkerist."

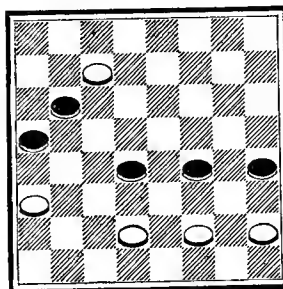
NO. 4

10-6, 2-9, 13-6, 14-10, 6-2, 10-19, 26-23, 19-26, 30-23 ^A, 28-32, 2-7, 32-27, 23-19, 27-32, 7-3, 8-12, 3-7, 32-27, 7-11, 27-23 ^B, 19-16, 12-19, 11-16, 24-28, 31-27, 23-32, 16-23 White Wins.

^A Yes, White can still win, believe it or not.

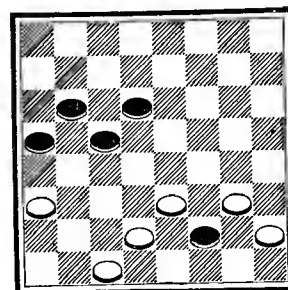
^B 27-32, 11-15, 24-27, 31-24, 32-27, 24-20, 27-24, 20-16, 24-20, and 16-11 or 15-11 White Wins.

NO. 5 TOMMIE WISWELL



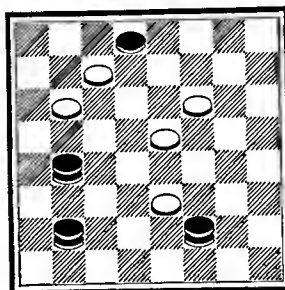
White to Play and Win

NO. 6 TOMMIE WISWELL



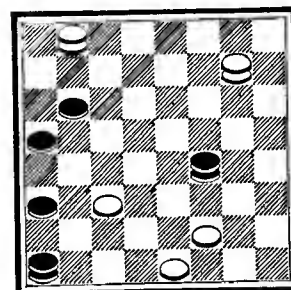
Black to Play, White Wins

NO. 7 TOMMIE WISWELL



White to Play and Draw

NO. 8 TOMMIE WISWELL



SOLUTIONS TO PROBLEMS NO. 5 TO 8

NO. 5

6-1 ^A, 18-22 ^B, 26-17, 13-22, 1-5, 9-14, 5-9, 14-18, 9-14, 19-23, 14-17, 23-32, 17-26 and White Wins by the "Sentinel" theme.

^A Willie Ryan played 6-2 here allowing Black to draw with: 18-22, 26-17, 13-22, 2-7 (2-6, 22-26, 6-13, 26-31 Drawn) 9-14, 7-10, 22-26, 10-17, 26-31 DRAWN.

^B 9-14, 1-6, 13-17, 6-10 ^C, 18-22, 27-23, 22-31, 23-16, 31-26, 16-12 ^D, etc. White Wins.

^C Not 6-9, 18-23!, 9-18, 23-30, 21-14, 19-23 DRAWN.

^D If 16-11 BLACK WINS by the shot via 20-24, 28-19, 17-22, 10-17, 26-30, 17-26, 30-7 Curtains!

NO. 6

27-31, 26-22, 31-27, 23-19, 27-20, 30-26, 20-24, 26-23, 24-15, 23-19, 15-24, 28-19 ^A White Wins.

^A Proving once again that "Position in Checkers is everything."

NO. 7

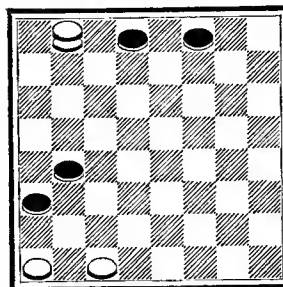
6-1, 27-18, 11-7, 18-11, 9-6, 2-9, 1-5, 11-2, 5-30 ^A DRAWN.

^A A useful theme which might easily arise in crossboard play. If you will watch your endings more closely and remember the ideas which crop up we feel sure you will win and draw many games you previously permitted to slip through your fingers. Remember that the "dub" is the player who usually draws his wins and the Master is the player who usually wins his draws!

NO. 8

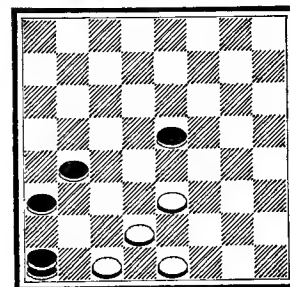
1-6, 9-14, 6-10, 14-17, 8-11, 17-26, 31-22, 29-25, 27-24!, 19-28, 10-15, 25-18, 15-22 DRAWN.

NO. 9 TOMMIE WISWELL



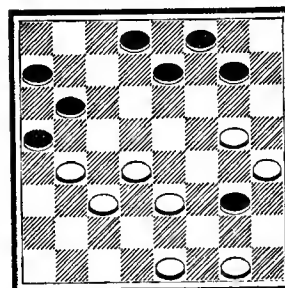
White to Play and Draw

NO. 10 TOMMIE WISWELL



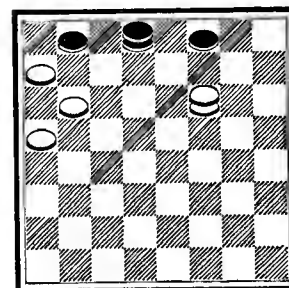
White to Play and Win

NO. 11 TOMMIE WISWELL



White to Play and Win

NO. 12 TOMMIE WISWELL



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 9 TO 12

NO. 9

1-5 ^A, 2-6, 5-1, 6-9, 1-6, 9-13, 29-25 ^B, 3-8 ^C, 6-10, 8-11, 10-7, 11-16 ^D, 7-11, 16-20, 11-16, 20-24, 30-26, 21-30, 16-20, 30-23, 20-18 DRAWN.

^A A quick win against 29-25 would be: 3-7, 1-5, 7-10, 5-9, 10-14, 9-18, 17-22 Black Wins.

^B Necessary at once. For example, if 6-10, 17-22, 10-15, 3-7, 15-18, 7-11, 18-25, 13-17, 25-22, 17-26, 30-23, 11-15 Black Wins.

^C If 3-7, 25-22, 17-26, 30-23, 21-25, 6-2, 7-11, 23-19, 25-30, 2-7 DRAWN.

^D If 11-15, 25-22 draws once again.

NO. 10

23-18 ^A, 15-22, 26-23 ^A, 29-25, 23-19, 25-29, 19-15, 29-25, 15-10, 25-29, 10-6, 29-25, 6-2, 25-29, 2-6, 29-25, 6-9, 25-29, 9-13, 29-25, 31-27, 25-29, 27-23, 29-25, 23-19, 25-29, 19-15, 29-25, 15-10, 25-29, 10-6, 29-25, 6-2, 25-29, 2-6, 29-25, 6-10, 25-29, 10-15, 29-25, 15-19, 25-29, 19-23, 29-25, 30-26 (at last!) 22-31, 13-29 White Wins.

^A With this sacrifice the Black King becomes hemmed in and is unable to escape inevitable defeat. An unusual and weird theme.

NO. 11

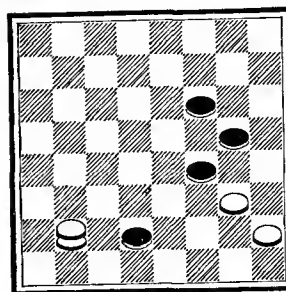
16-11, 8-15, 18-11, 7-16, 20-11, 24-28, 23-19, 3-7, 31-27, 7-23, 27-18, 9-14, 17-10, 5-9, 10-6, 2-7, 6-1, 7-10, 1-5, 10-14, 18-15 ^A White Wins.

^A Another instructive win from crossboard play. Proving once again that problem ideas *do* arise in games.

NO. 12

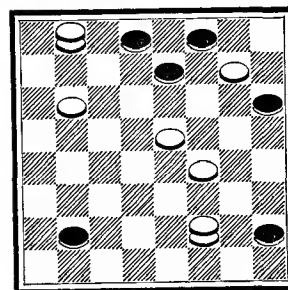
9-6, 1-10, 5-1, 3-7, 11-16, 2-6 (stops the trade by 1-6) 16-12, 7-11, 12-8, 11-16, 8-11, 16-20, 11-7 White Wins.

NO. 13 TOMMIE WISWELL



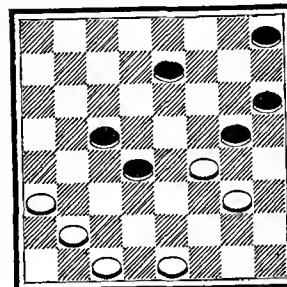
Black to Play, White Draws

NO. 14 TOMMIE WISWELL



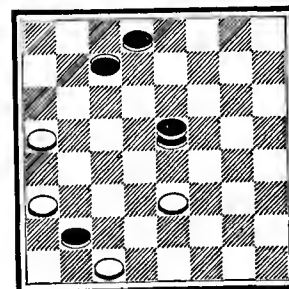
White to Play and Win

NO. 15 TOMMIE WISWELL



White to Play and Win

NO. 16 TOMMIE WISWELL



White to Play and Draw

SOLUTIONS TO PROBLEMS NO. 13 TO 16

NO. 13

19-23, 25-22, 23-27 ^A, 22-31, 27-32, 31-26, 32-27, 28-31 ^B, 27-20, 28-24 ^B, 20-27, 31-24, 11-15, 24-20, 16-19, 20-16 etc. DRAWN.

^A If 26-31, 24-19, 16-20, 22-18, 23-27, 19-16 DRAWN.

^B The saving link in White's game.

NO. 14

27-32, 25-30, 1-5, 30-26 ^A, 9-6, 2-9, 5-14, 26-23, 19-16, 12-19, 14-9, 3-12, 15-10, 7-14, 9-27 ^B White Wins.

^A If 7-11, 8-4, 11-18, 9-6, 2-9, 5-23 White Wins.

^B Just to convince the skeptical novice we continue: 12-16, 27-24, 19-23, 24-19, 23-26, 19-12, 26-31, 12-16 White Wins

NO. 15

19-15, 7-11 ^A, 15-8, 4-11, 24-20, 16-19, (18-23, 25-22 White Wins) 21-17 ^B, 14-21, 30-26, 21-30, 26-23, 18-27, 31-8 White Wins, First Position

^A Otherwise 15-10 wins for White.

^B Scored in a blindfold exhibition game and left my opponent speechless.

NO. 16

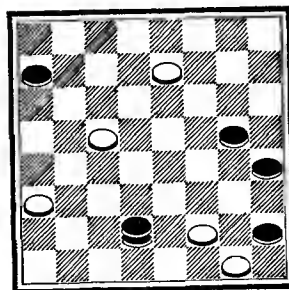
21-17, 6-9 ^A, 13-6 ^B, 2-9, 30-21, 9-13, 23-18 ^C, (or 23-19) 15-22, 17-14 DRAWN.

^A If 25-29, 17-14, 6-10, (15-18, 14-10 Drawn) 14-7, 2-11, 13-9, 11-16, 9-5, 16-20, 5-1, 20-24, 23-19, 15-11, 1-6, 24-27, 6-9, 27-32, 9-14, 32-27, 14-18, 27-24, 19-15 DRAWN.

^B 30-21, 2-6! Black Wins

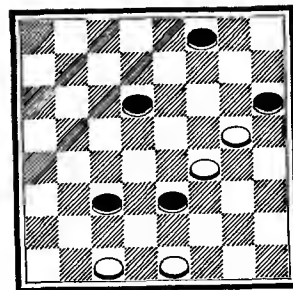
^C 17-14, 15-18, 14-9, 18-27 Black Wins, First Position

NO. 17 M. SCHLEIFER



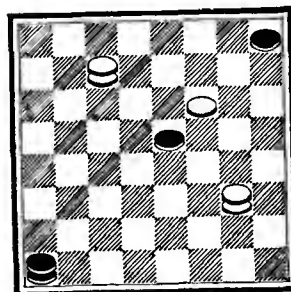
White to Play and Draw

NO. 18 M. SCHLEIFER



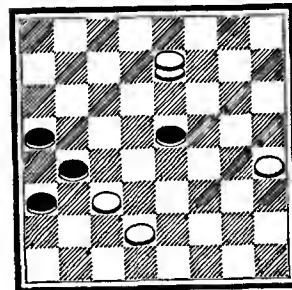
White to Play and Draw

NO. 19 M. SCHLEIFER



White to Play and Win

NO. 20 M. SCHLEIFER



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 17 TO 20

NO. 17

14-10, 26-31, 27-24, 20-27, 32-23, 31-26, 23-18,
26-22 18-14^a, 22-18^a, 21-17, 18-9, 17-13, 9-14, 7-2,
14-7, 2-20 DRAWN.

^a 22-17, 7-2, 28-32, 2-6, 16-19, 14-9, 5-14, 6-9 Dr.

NO. 18

16-11, 10-14, 11-8, 14-17, 8-4, 17-21, 4-8, 3-7, 8-3,
7-11, 3-7, 11-16, 7-11, 16-20, 11-15, 22-25, 15-18,
23-27, 31-24, 20-27, 18-22, 25-29, 19-15, 27-31, 15-10,
12-16, 10-6, 16-19, 6-1, 19-23, 1-6, 23-27, 6-9, 27-32,
9-13, 32-27, 13-17, 27-23, 17-14 DRAWN by 4th Posi-
tion.

NO. 19

6-10, 15-18, 10-14, 18-22^a, 14-17, 22-26, 17-22,
26-31^B, 11-7, 4-8, 7-3, 8-12, 24-19, 31-27, 3-7,
27-32, 7-10, 32-27, 10-14, 27-32 14-17, 32-27, 17-21,
27-32, 21-25, 32-27, 25-30, 27-32, 22-26, 32-27 26-31,
27-32, 19-23, 32-28, 31-27, 12-16, 23-26, 28-32, 27-24,
16-20, 24-27, 32-23, 26-19 W. W.

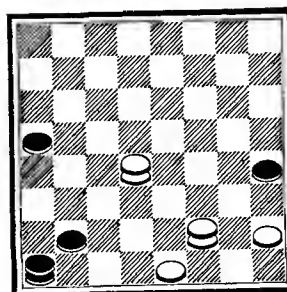
^a 18-23, 24-19, 23-26, 11-8, 4-11, 19-15, 11-18,
14-30 W. W.

^B 26-30, 24-19 W. W.

NO. 20

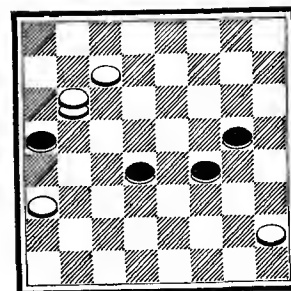
7-10, 15-19, 10-14, 19-23, 26-19, 17-26, 14-18,
26-31, 18-22, 31-27, 19-16, 27-23, 16-12, 23-19, 20-16,
19-23, 16-11, 23-19, 12-8 19-23, 8-3, 23-19, 3-7,
19-23, 7-10 etc. W. W.

NO. 21 M. SCHLEIFER



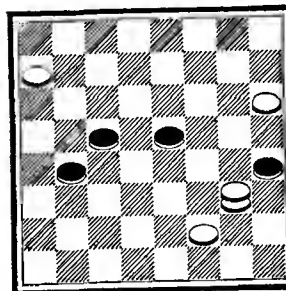
White to Play and Win

NO. 22 M. SCHLEIFER



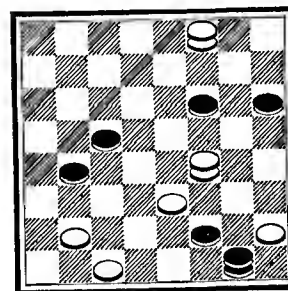
White to Play and Win

NO. 23 M. SCHLEIFER



White to Play and Win

NO. 24 M. SCHLEIFER



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 21 TO 24

NO. 21

31-26, 25-30, 26-22, 30-26^A, 27-31, 26-17, 18-22,
17-26, 31-22 W. W.

^A 29-25, 18-23, 25-18, 23-14, 30-26, 27-31, 26-23,
28-24 20-27, 31-24 W. W.

NO. 22

9-14, 18-23, 14-18, 23-26, 6-2, 26-31, 2-7, 31-27,
7-11, 16-20, 11-16, 19-23, 18-22, 27-31, 16-19,
23-26^A, 19-23, 26-30, 21-17, 31-26, 22-31, 13-22,
23-18, 30-25, 31-27, 22-26, 28-24, 26-30, 18-22, 25-18,
27-32, 20-27, 32-14 W. W.

^A 23-27, 19-24, 27-32, 22-18, 20-27, 18-22 W. W.

NO. 23

This is the same position as preceding problem but the
pieces are moving in the opposite direction.

5-1, 17-21, 1-6, 14-17, 6-10, 15-18, 24-28, 18-22,
28-32, 22-25, 10-14 25-29, 12-8, 17-22, 8-3, 22-25,
3-7, 25-30, 7-10, 29-25, 14-17, 25-29 10-15, 29-25,
15-18, 25-29, 17-22, 30-25, 27-24, 20-27, 32-23, 25-30
23-19, 30-25, 19-16, 25-30, 18-23, 30-25, 22-26, 25-30,
23-19, 30-23 19-26 W. W.

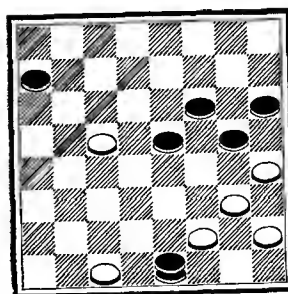
NO. 24

3-7^A, 11-16, 7-11, 16-20^B, 19-24, 27-31, 11-15,
20-27, 23-18 14-23, 25-22, 17-26, 15-19 W. W.

^A 3-8, 27-31, 8-15, 32-27, 15-18, 17-22, 18-9, 22-29,
23-18, 27-23, 19-26, 31-15 DRAWN.

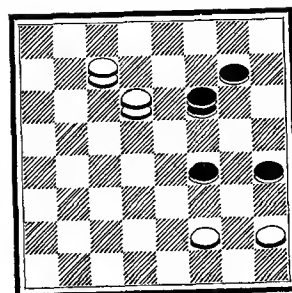
^B 27-31, 11-20, 32-27, 20-16, 27-18, 19-24, 12-19,
24-13 W. W.

NO. 25 M. SCHLEIFER



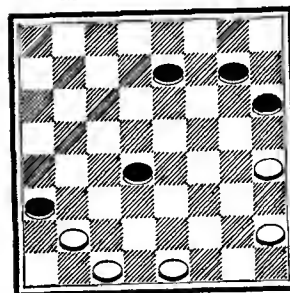
White to Play and Win

NO. 26 M. SCHLEIFER



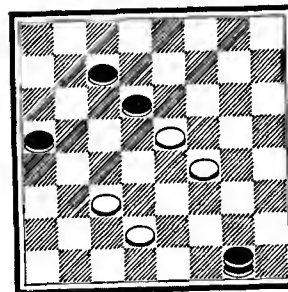
White to Play and Draw

NO. 27 M. SCHLEIFER



White to Play and Win

NO. 28 M. SCHLEIFER



White to Play and Draw

SOLUTIONS TO PROBLEMS NO. 25 TO 28

NO. 25

14-10, 5-9, 10-7, 9-14, 7-3, 14-18, 3-8, 16-19, 8-3,
19-23⁴, 3-8, 23-32, 24-19, 15-24, 8-22 W. W.

⁴ 11-16, 20-11, 19-23, 24-19 W. W.

NO. 26

10-14⁴, 8-12, 6-10, 11-16, 10-15, 19-24, 28-19,
16-32, 15-19, 32-28, 14-18, 20-24, 18-23 DRAWN.

⁴ If 6-9, 19-24, 28-19, 11-15 B. Wins.

NO. 27

28-24, 7-10, 24-19, 8-11⁴, 19-15, 10-19, 30-26,
21-30, 26-23, 19-26, 31-8 W. W. by 1st position. (Like
No. 15)

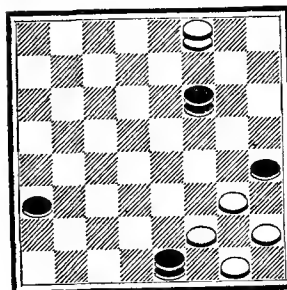
⁴ 10-14, 19-15, 18-23, 25-22, 14-18, 22-17, 18-22,
17-14, 22-25, 14-10, 25-29, 10-7, 29-25, 7-3, 25-22,
3-7, 22-18, 7-11 W. W.

NO. 28

15-11, 32-27, 11-7, 6-9, 7-2, 10-14, 2-6, 14-17,
19-16, 27-24⁴, 16-12, 24-19, 22-18, 17-21, 26-22,
19-23, 22-17, 13-22, 6-13, 23-14, 13-17 DRAWN.

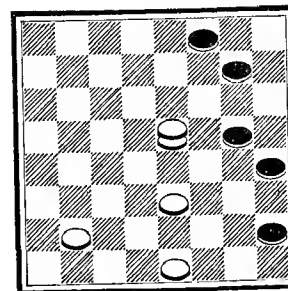
⁴ 17-21, 16-12, 27-31, 6-1, 21-25, 26-23, 25-30,
22-18 DRAWN.

NO. 29 M. SCHLEIFER



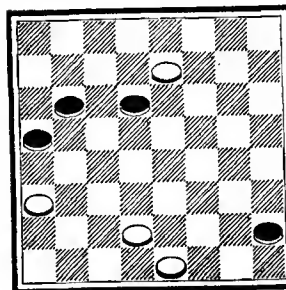
White to Play, Black Draws

NO. 30 M. SCHLEIFER



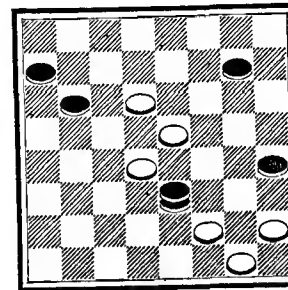
White to Play and Draw

NO. 31 M. SCHLEIFER



White to Play and Win

NO. 32 M. SCHLEIFER



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 29 TO 32

NO. 29

27-23, 20-27, 23-19, 31-26, 32-23, 21-25, 23-18, 26-22^a, 28-24, 22-15, 19-10, 25-30, 10-6, 30-26, 6-2, 26-23, 2-6, 23-27, 24-20, 27-23, 6-2, 23-19, 3-7, 19-16, 7-10, 16-12 DRAWN by Payne's draw.

NO. 30

15-19, 8-12, 31-27, 28-32, 19-24, 3-7, 25-22, 32-28, 24-19, 7-10, 22-18, 28-32, 19-24 DRAWN.

NO. 31

7-2, 28-32^a, 2-6, 10-15, 21-17, 13-22, 26-17, 9-13, 31-27, 13-22, 6-10, 32-23, 10-17 W. W.

^a 10-15, 2-6, 15-18, 21-17, 13-22, 6-13, 22-25, 13-9, 25-30 9-14, 30-23, 31-27, 23-32, 14-23 W. W.

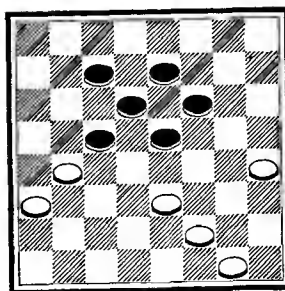
NO. 32

18-14, 9-18, 10-7, 8-12^a, 15-10, 5-9, 7-2, 9-14, 2-6, 14-17, 10-7, 17-22, 6-10, 22-26, 10-15, 26-31, 15-22, 31-24, 28-19, 23-16, 22-26, 20-24, 7-2, 16-19, 2-6, 19-15, 6-9, 12-16, 9-14, 16-20, 26-22, 15-19, 14-18, 19-16, 22-26, 16-12, 18-15, 12-16, 26-23^b, 24-27, 15-19, 16-12, 19-24, 27-31, 32-27, 12-8, 24-28 W. W.

^a 5-9, 7-3, 8-12, 3-7, 9-14, 7-10, 14-17, 15-11 W. W.

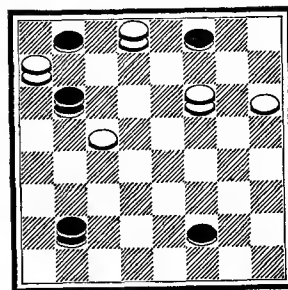
^b Now like an ending by Richard Jordan.

NO. 33 M. SCHLEIFER



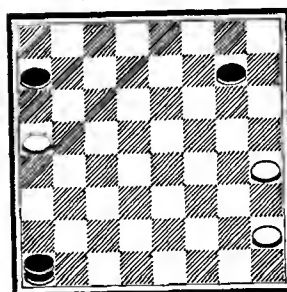
White to Play and Win

NO. 34 M. SCHLEIFER



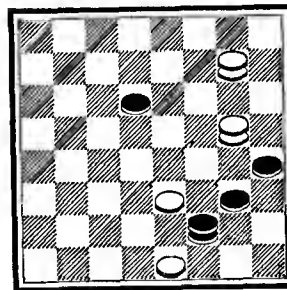
White to Play and Win

NO. 35 M. SCHLEIFER



Black to Play and Win

NO. 36 M. SCHLEIFER



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 33 TO 36

NO. 33

27-24, 15-18, 23-19, 18-23, 19-16, 23-26, 16-12, 26-30, 12-8, 30-26, 24-19, 26-22, 17-13, 22-18, 19-16, 6-9, 13-6, 14-17, 21-14, 18-2, 8-3, 2-6⁴, 3-8, 10-15, 16-12, 6-10, 32-27, 10-14, 8-3, 14-10, 27-23. W. W.

⁴ 11-15, 16-11, 7-16, 20-11, 10-14, 3-7, 14-17, 7-10, 15-19, 32-27 W. W.

NO. 34

"It's a two mover with a wicked twist!"—W. Ryan 11-7, 9-18, 2-6 White Wins.

NO. 35

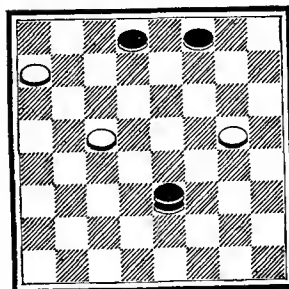
8-12⁴, 28-24, 29-25, 24-19, 25-22, 19-15, 12-16, 20-11, 22-18, 15-10, 18-15 B. W.

⁴ 29-25, 20-16, 8-12, 16-11, 25-22, 28-24, 22-18, 24-20, 18-15, 11-8, 15-10, 8-4, 5-9, 13-6, 10-1, 4-8, 1-6, 8-11, 6-10, 20-16, 12-19, 11-15 DRAWN.

NO. 36

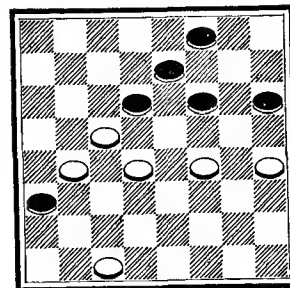
23-18, 27-23, 18-15, 10-19, 8-11, 24-28, 31-27, 23-32, 16-23, 20-24, 11-16, 24-27, 16-20, 27-31, 20-24 W. W.

NO. 37 M. SCHLEIFER



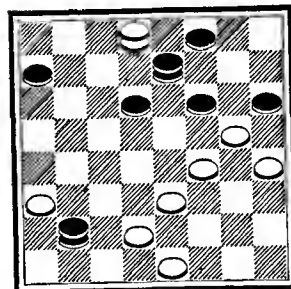
Black to Play and Win

NO. 38 M. SCHLEIFER



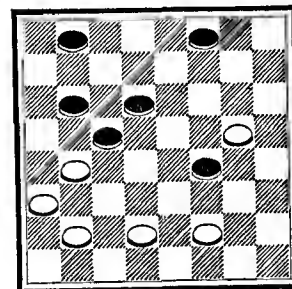
White to Play and Draw

NO. 39 M. SCHLEIFER



White to Play and Win

NO. 40 M. SCHLEIFER



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 37 TO 40

NO. 37

23-18, 14-9, 18-14, 16-12, 3-7 *, 12-8, 7-10, 8-3,
10-15 3-8, 15-18, 8-11, 18-22, 11-15, 22-25, 15-19,
25-29, 19-23, 29-25, 23-26, 14-17 *, 5-1, 25-21 *,
26-23, 17-14, 1-5, 14-10 *, 5-1, 21-17, 23-18, 17-14
B. W.

NO. 38

17-13, 10-17, 13-9, 17-22, 9-6, 22-25, 19-15, 3-8,
6-2, then 18-14 DRAWN.

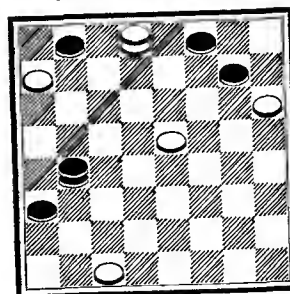
NO. 39

19-15, 10-19, 26-22, 19-26, 21-17, 12-19, 17-13,
25-18, 31-8, 3-12, 2-11 W. W.

NO. 40

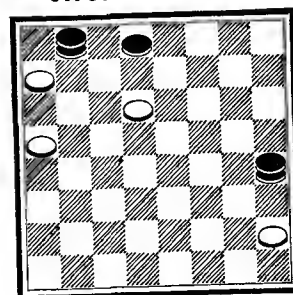
17-13, 10-15, 13-6, 1-10, 26-22, 14-18, 21-17 3-8,
16-12, 8-11, 12-8, 11-16, 8-3, 16-20, 3-7, 10-14,
17-10, 19-24, 27-23, 18-27, 7-11, 15-19, 11-16, 19-23,
16-19 White Wins.

NO. 41 A. J. HEFFNER



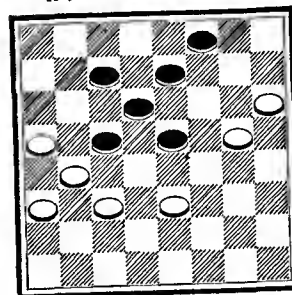
White to Play and Draw

NO. 42 JACK BIRNMAN



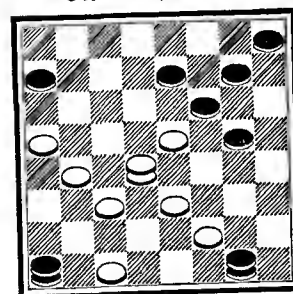
White to Play and Draw

NO. 43 W. D. BENSTEAD



White to Play and Draw

NO. 44 S. S. ('SURE SHOT') BELL



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 41 TO 44

NO. 41

30-26 ⁴, 21-25, 15-10, 25-30 ^B, 26-23, 30-26, 23-19,
26-23, 19-16, 23-19, 10-7, 3-10, 12-3, 19-12, 2-6,
10-14, 6-9, 14-18, 3-7, 17-14, 7-11, 14-10, 9-6, 10-7,
11-2, 1-10 and 2-6 or 2-7 DRAWN ^O.

⁴ If 15-10, permitting 8-11, Black can win.

^B Now if 8-11, 10-6 etc. Draws.

^C A beautiful correction of published play by the one and only Heffner, who was a master analyst, player and problemist, all rolled into one. Most of the annotations in the Second International Match book are his and many problem gems and master games in our literature attest to his lasting genius.

NO. 42

13-9, 20-16, 28-24, 16-20, 24-19, 20-24, 19-15, 24-19, 9-6!, 2-9, 15-11, 19-15, 11-7, 15-6, 7-2, 6-10, 2-6 nicely drawn ^A.

^A A pretty composition by young Mr. Birnman, of Washington, D. C., a capital problemist. Though still in his youth this "problemathologist" has contributed a large number of first rate positions to the various periodicals on the game. I would rank him among the ten best composers of the present day.

NO. 43

22-18, 15-22, 23-19, 14-18, 17-14, 10-17, 21-14, 7-11, 16-7, 3-17, 19-15, 22-26, 12-8, 26-31, 8-3, 31-27, 3-7, 27-23, 7-2, 23-19, 2-9, 19-10, 9-14 and White threatens three at once. DRAWN ^A.

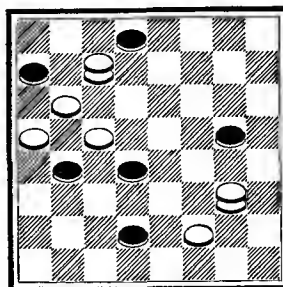
^A Another gem by a master analyst from yesteryear. I have always thought that one of the beautiful features about problems and games was their durability. Fifty or a hundred years after the composer has labored to create them players of another era may still derive pleasure and instruction therefrom. The masters may pass on but their works remain with us and keep alive the memory of their greatness.

NO. 44

13-9, 5-21, 18-14, 11-25, 23-18, 32-23, 14-17, 23-14, 17-19 White Wins ^A.

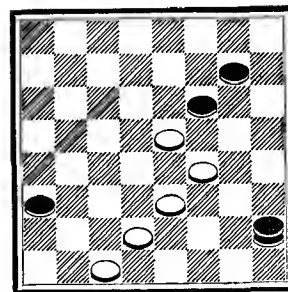
^A This problem typifies the picturesque character of the composer.

NO. 45 C. J. GREENSWORD



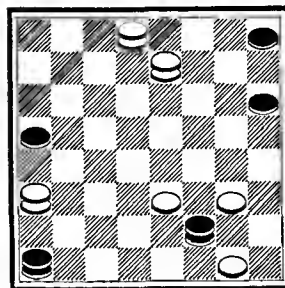
White to Play and Win

NO. 46 BERT BERRY



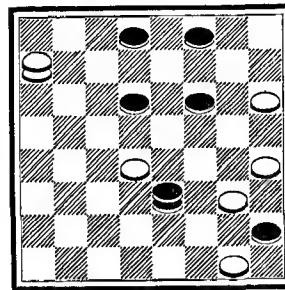
White to Play and Win

NO. 47 LEO M. ROGERS



White to Play and Win

NO. 48 N. W. BANKS



White to Play and Win

SOLUTIONS TO PROBLEMS NO. 45 TO 48

NO. 45

24-20, 26-31 ^A, 20-11, 31-24, 14-10, 5-14, 11-15, 2-9, 13-6, 18-22 ^B, 15-19, 24-15, 6-2, 15-6, 2-25 ^D White Wins.

^A 17-22, 20-11, 26-31, 6-10, 31-24, 11-15, 24-27, 9-6, 2-9, 13-6, 27-31, 6-2, 31-26, 2-7, 26-31, 7-11, 31-26, 11-16, 26-31, 14-9, 5-14, 10-26, 31-22, 16-19 White Wins.

^B 17-21 ^C, 15-22, 24-19, 6-2 White Wins.

^C 17-22, 15-19, 24-15, 6-1 or 18-23, 15-19, 24-15, 6-2 White Wins.

^D No. 1000 in W.C.P.—a grand problem.

NO. 46

15-10, 28-24 ^A, 10-7, 24-15, 7-3, 8-12, 3-8, 11-16 ^B, 23-19, 15-24, 30-25, 21-30, 8-11, 30-23, 11-18, 12-16, 18-15 White Wins.

^A 8-12, 10-7, 28-24, 7-3, 24-15, 3-8 same as trunk at 7th. move. If 11-15, 19-16, 28-32, 10-6 White Wins.

^B 12-16, 26-22, 16-20, 22-17, 11-16, 8-12, 15-19, 17-13, White Wins.

NO. 47

24-19, 27-18, 19-15, 18-11, 7-16, 12-19, 32-27, 4-8, 2-7, 8-12, 7-11, 12-16, 11-20, 19-24, 27-23, 24-27, 23-19, 27-31, 20-24, 31-26, 24-27, 26-22, 19-15, 22-18 ^A, 27-24, 18-11, 24-19 White Wins.

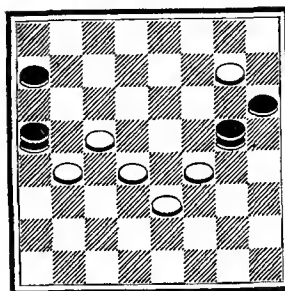
^A 22-26, 15-10, 26-22, 10-6, 22-18, 6-1, 18-22, 1-5, etc. White Wins.

NO. 48

18-15, 11-18, 32-27, 23-32, 12-8, 3-12, 20-16, 12-19, 24-6, 2-9, 5-23 nicely won.

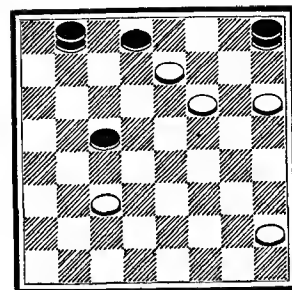
All the positions on this page are prize problems of recent vintage.

NO. 49 PAUL R. SEMPLE



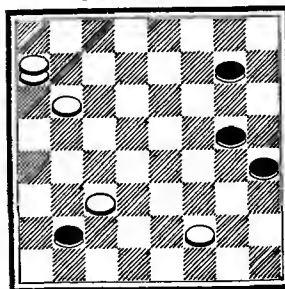
White to Play and Win

NO. 50 LOUIS BURT



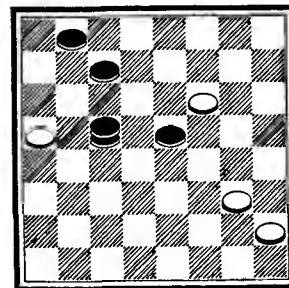
Black to Play and Draw

NO. 51 JACK COX



White to Play and Draw

NO. 52 J. T. BRADFORD



Black to Play and Win

SOLUTIONS TO PROBLEMS NO. 49 TO 52

NO. 49

19-15, 13-22, 15-11, 22-15, 23-18!, 15-22, 14-9, 5-14, 8-3, 16-7, 3-26, 12-16, 26-23 White Wins ^A

^A A typical "Semple" beauty. The composer is an expert player as well as a world famous Problemist. In the 9th

American Tournament at Martins Ferry (his home) he had the mighty Asa Long "on the ropes" and just barely missed the hall of fame by allowing Asa to escape. Were he to devote all his time to playing, instead of composition, he would easily rank with the best of them.

NO. 50

1-6, 7-3^A, 6-10, 28-24, 10-15, 3-7, 15-8, 12-3, 2-11, 24-19, (3-7, 14-18 Draws) 14-18!, 22-8, 4-11, 19-16, 11-20, 3-7 DRAWN^B.

^A If 12-8, 6-10, 8-3, 10-15, 3-8, 15-19, 7-3, 2-6, 8-12, 6-9, 11-7, 9-13, 7-2, 19-15, 3-7, 14-17 DRAWN.

^B Originally appeared as a cover problem in the American Checkerist. The author, Louis Burt, is a well known New York player and patron of the game. During the war he served with the Navy in Alaska (Kodiak) where he did much to stimulate interest in the game. While there he met and defeated all opposition and was the recognized Champion of the Country.

NO. 51

22-18^A, 8-11^B, 9-6, 25-30, 5-9, 30-26, 9-14, 26-23, 6-2, 23-32, 2-7, 20-24, 7-3, 16-20, 3-8, 11-16, 8-12, 16-19, 12-16, 19-23, 16-19 DRAWN. A beauty!

^A 9-6, 16-19, 5-9, 25-30, 9-13, 30-25, 22-17, 25-22, 6-2, 8-12, 2-7, 12-16 B. W.

^B 16-19, 18-15, 25-30, 9-6, 8-12, 5-9, 12-16, 9-14, 30-26, 27-23 DRAWN.

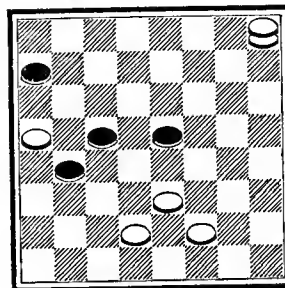
NO. 52

15-19, 24-15, 14-18, 13-9^A, 6-13, 28-24, 13-17, 24-20, 17-22, 20-16, 22-26, 16-12, 1-6^B, 12-8, 26-31, 8-3, 31-27, 3-7, 27-24, 7-2, 24-20, 2-9, 20-16, 9-14, 18-9, 11-7, 16-19, 15-11, 9-6, 7-3, 6-10 Black Wins.

^A 15-10, 6-15, 28-24, 15-19, 24-15, 1-5 Black Wins.

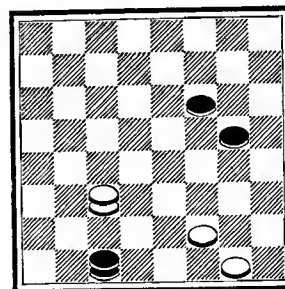
^B Now a problem by J. McKenzie

NO. 53 PAUL R. SEMPLE



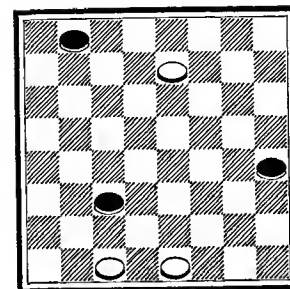
White to Play and Win

NO. 55 MILTON LOEW



White to Play and Win

NO. 54 T. G. PATTERSON



SOLUTIONS TO PROBLEMS NO. 53 TO 56

NO. 53

4-8, 15-18, 8-11, 18-22, 11-16, 22-31, 13-9, 31-24,
23-18, 14-23, 16-20 White Wins ^A.

^A A nice bit of magic by the "Magician of Martins Ferry."

NO. 54

7-2, 20-24, 2-7, 1-6, 7-11, 6-10, 11-16, 10-14,
16-19, 24-28, 19-23, 28-32, 23-26, 14-17, 26-23, 17-21,
23-26 (The Shuttle) 22-25, 31-27, etc. White Wins ^A.

^A A classic ending.

NO. 55

27-24, 16-20, 24-19, 20-24, 22-18, 30-26, 18-14,
22-26^A, 32-28, 22-25 White Wins.

^A If 26-23, 32-28 White Wins, a subtle nicety.

NO. 56

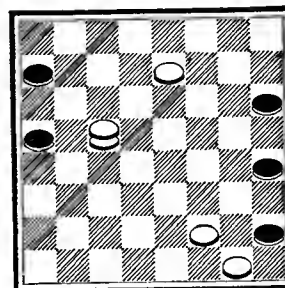
30-25, 32-28 ^A, 23-19, 28-32 ^B, 27-23, 20-27, 19-24,
32-28, 25-30, 28-26, 30-32 White Wins ^C.

^A 31-26, 23-30, 32-23, 25-22, 20-27, 22-26, 23-19,
26-23 White Wins.

^B 31-26, 25-30, 26-31 (26-22, 19-23 White Wins)
27-23, 20-27, 19-24, 28-26, 30-32 White Wins.

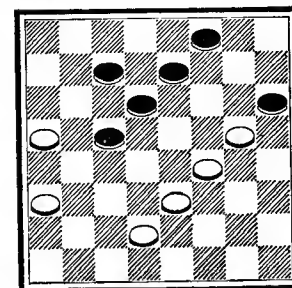
^C A Beauty!

NO. 57 AUTHOR ?



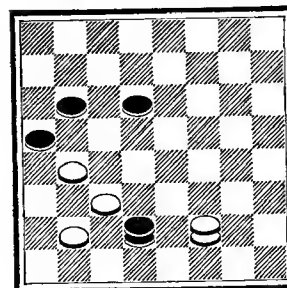
Black to Play, White Wins

NO. 58 WALTER DREXLER



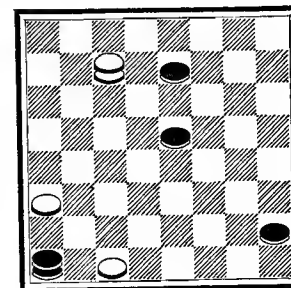
White to Play and Draw

NO. 59 DEREK OLDBURY



White to Play and Draw

NO. 60 SAUL CASS



White to Play and Draw

SOLUTIONS TO PROBLEMS NO. 57 TO 60

NO. 57

5-9 ^A, 14-5, 13-17, 5-9, 17-22, 9-14, 22-26, 27-23 ^B,
26-31, 23-19, 31-26, 14-18, 20-24 ^C, 19-16 ^D, 12-19,
18-23 ^E White Wins.

^A Charles Jolly and the writer demonstrated the following
win to a group of New York players (including John Brad-

ford and Chris Nelson) some time back. The general impression among the above group of experts was that the position was a published draw. However, it is quite possible that our play for a win has been shown before—the theme has definitely been utilized in numerous instances. With these words of caution we pass the position on to our readers.

^B Correct timing! 14–18, 26–31, 27–23, 20–24, 23–19, 24–27, 32–23, 31–26 etc. permits Black to escape.

^C Now or Never.

^D A neat maneuver which clinches the win immediately.

^E For the benefit of the beginner we continue: 24–27, 23–30, 27–31, 7–2, 19–23, 2–7, 31–27, 7–11, 27–24, 11–15, 24–27, 30–25, 27–31, 15–19, 31–26, 19–24 White Wins. It is possible to vary but the result will be the same.

NO. 58

16–11, 7–16, 26–22, 16–20^A, 22–18, 14–17, 21–7, 3–10, 18–14, 10–17, 19–15, 17–22, 23–18 etc. Drawn^B.

^A 3–7, 22–18, 14–17, 21–14, 10–17, 18–15, 7–10, 5–11, 10–14, 11–7 DRAWN.

^B The author of this ending, from actual play, is a young New York player who is rapidly making a name for himself in Metropolitan Checker circles.

NO. 59

17–14, 10–17, 25–21, 9–14, 27–31, 26–30, 31–27, 17–26, 27–31^A DRAWN.

^A A nice example of the “Captive Cossocks” theme. The author is a well known English composer as well as a strong crossboard performer.

NO. 60

6–2, 7–11, 2–7, 29–25, 7–16, 25–22, 16–11, 15–19, 11–15, 19–23, 15–19, 23–27, 30–26, 22–31, 19–23, etc. DRAWN.

6. “The Golden Dozen” 9

EVERY student of checkers should study and master the twelve standard positions diagrammed on the following pages. To neglect to do so would seriously handicap his end-game play as these settings are of frequent occurrence and the likelihood of their being solved “across the board” is remote.

All the possible variations have not been included in some instances but enough play is shown to bring home the “modus operandi” for obtaining the desired results. Master the “kinks” and intricacies involved in each ending *now*, so that when you are confronted with the same situation in a game you will know how to avoid defeat or assure the win, as the case may be.

MATERIAL AND POSITION

While it is true that in a majority of games the superior force will triumph over an outnumbered adversary, this is by no means always the case. Position is frequently the deciding factor rather than brute force. As a problemist, as well as a player, I have had this fact brought home with special emphasis.

Payne’s Draw is the classic example of position versus material. Almost invariably these man-down draws call for the side with the lesser forces to have the move in order to secure the draw, a good point to bear in mind.

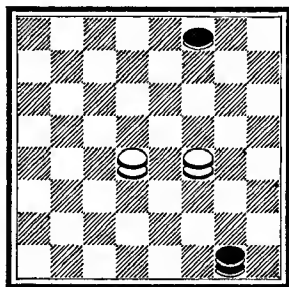
Draws of this type in the hands of a novice and in the

hands of an expert are two different matters. The subtle points involved are never grasped by the neophyte and are even occasionally overlooked by the master. If such greats as Johnnie Horr, Newell Banks, Asa Long and Willie Ryan can be deceived, so can anyone else, regardless of playing strength.

Always be on the lookout for "pitches" and the inevitable "counter-pitches." It is sometimes wise to return a sacrifice immediately, while on other occasions a man may be sacrificed through miscalculation, "never to be returned." Whenever your opponent gives you a piece, you must decide whether or not it was a wise move or a "boner."

Never resign a game simply because you are a man down. There are any number of ideas you can play for and still secure a draw. That is why it is important that you make a special study of the standard positions and the problem section. Only by *knowing* these themes will you be able to execute them successfully across the board. Always remember that position ranks equally with material and sometimes means even more.

NO. 1 FIRST
POSITION

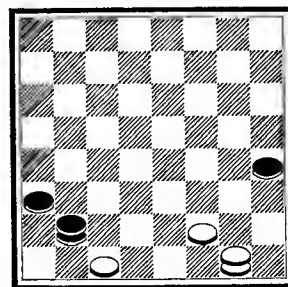


White to Play and Win

18-23	28-24	15-18	27-24	27-31
32-28	32-28	3- 8	18-15	32-28
23-27	24-20	18-15	24-28 ^A	11-16
28-32	23-19!	8-12	15-11!	19-24
19-23	20-24	15-18	16-19	16-19
32-28	19-15	12-16	32-27	
27-32	24-27	28-32	28-32	White Wins

^A 16-20, 15-18, 24-19, 32-28!, 19-16, 18-23, 16-12, 23-19, 12-8, 28-32, 8-11, 32-27, 11-8, 27-23, White wins.

NO. 2 SECOND
POSITION



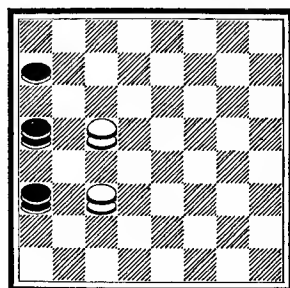
White to Play and Win

32-28	18-22	14- 9	10-15	14- 9
25-22	13- 9	1- 5	5- 9	1- 5
28-24	30-26	9- 6	15-19	9- 6
22-18	9- 6	5- 1	9-14	5- 1
24-19	26-23	6- 2	27-23	6- 2
18-22 ^A	6-10	1- 5	14-10	1- 5
19-15	23-18	2- 6	23-18	2- 6
22-17	10- 6	5- 1	10- 6	5- 1
15-18	18-14	6-10	18-14	6-10
17-13	6- 1	1- 5	6- 1	1- 5

10-14	23-27	18-14	17-10	27-32
5- 1	10-14	6- 1	21-25	26-22
14-18	19-23	14- 9	10-15	19-24
1- 6	14- 9	1- 5	25-30	20-27
18-23	23-18	22-17	15-19	32-23
6-10	9- 6	5-14	30-26	White Wins

⁴ 18-14, 27-23, White Wins.

**NO. 3 THIRD
POSITION**



Black to Play and Win

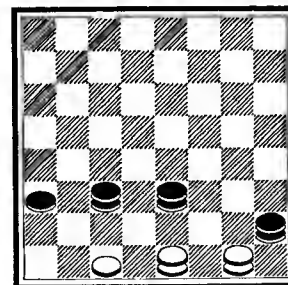
13- 9	6- 2!	26-31!	11-15	16-12!
22-18	17-14	10-14	25-22	22-26
9- 6	25-22!	31-27	23-27	12- 8
18-22 ^A	15-10	18-22	22-26	26-22
6- 1 ^B	22-26	27-23 ^O	27-24	8- 3
22-18	14-18	22-25	26-22	14- 9
21-25	5- 9	2- 7	24-20	15-10
18-15	10- 6	25-22	22-26	
1- 6!	9-13	7-11	20-16	
14-17	6-10	22-25	26-22	Black Wins

^A 18-15, 6-2, runs back into the text, but 6-1 allows a draw by 15-10, 21-25, 14-17, 25-30, 17-14, etc.

^B 6-2 now draws by 14-10, 5-9, 10-6, 9-13, 6-10, 21-17, 22-18, etc.

^O Allowing Payne's Draw (No. 11) is the danger from here on.

**NO. 4 FOURTH
POSITION**

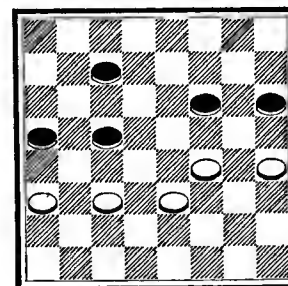


*Black to Play and Win
White to Play and Draw*

Black to play: 28-24, 32-28, 24-20, 28-32, 22-18, 31-27, 23-19, 27-31, 19-24, 32-27, 24-28, 27-32, 18-23, 31-27, 23-26, 30-23, 28-24, Black wins.

White to play: 31-27, 23-19, 27-31, 19-24, 32-27, 24-20, 27-32, 22-18, 31-27, 28-24, 27-31, 18-23, 31-26, DRAWN.

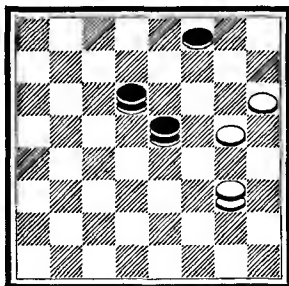
**NO. 5 FIFTH
POSITION**



Black to Play and Draw

13-17!, 22-13, 6-10, 13-9, 11-15, 9-6, 15-24, 23-19, 24-27, 6-2, 27-31, 2-6, 31-27, 6-15, 27-24, 20-16, 14-18, 15-22, 24-15, 16-11, 15-8, 22-18, 8-11!, DRAWN.

NO. 6 THE McINTOSH POSITION



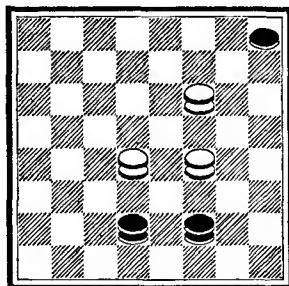
White to Play and Draw

24-20, 10-14, 20-24, 14-18, 24-27, 18-22, 27-31, 22-18, 31-27, 18-14, 27-24, 14-10, 24-20^A, 10-7, 20-24, 7-2, 24-20, 2-7^B, 20-24, 15-11, 24-20, 11-8, 20-24, 8-4, 24-19, DRAWN.

^A 3-7 is the threat. ^B 2-6, 20-24, 3-7^C, 12-8, DRAWN.

^C 6-9, 24-27!, 9-14, 27-24, etc., DRAWN.

NO. 7 JOHNSON'S POSITION



White to Play and Win

11-16	23-18	16-19	19-23	19-16
27-31 ^A	31-27	17-21	4-8	27-23
18-23	12-16	18-22	23-19!	15-10
26-22 ^B	27-32	27-32	28-32	White Wins
16-12	19-15	15-18	18-15	
22-17 ^C	32-27	32-28	32-27	

^A 27-32^D, 18-23, 26-31, 16-11, 32-28, 19-15, 28-32^E, 15-18, 32-28, 11-15, 28-32, 23-26, White Wins.

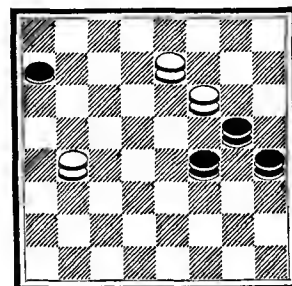
^B 26-30, 16-12, 30-25, 19-16, 25-30, 16-20, White Wins.

^C 22-25, 19-16, 25-22, 16-20, 22-17, 23-18, 17-13, 18-14, 31-26, 20-16, 26-22, 16-11, 22-25, 12-8, 25-21, 8-3, 21-25, 11-7, 25-22, 7-2, 22-26, 14-9, White Wins.

^D 4-8, 19-15, 26-23, 18-14, 27-24, 14-10, 8-12, 16-20, 23-27, 10-14, White Wins.

^E 28-24, 23-27, 24-28, 27-32, 28-24, 11-16, 31-26, 16-19, 24-28, 15-18, 26-31, 18-22, 4-8, 22-18, 31-26, 18-15, 26-22, 19-16, 8-12, 16-19, White Wins.

NO. 8 STRICKLAND'S POSITION



Black to Play and Win

19-23	16-19	20-24	24-27	27-31
17-14	7-10	10-7	7-10	10-7

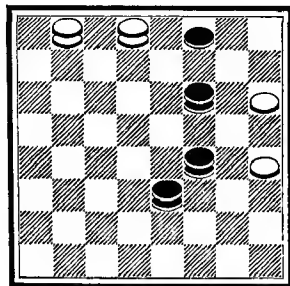
23-26	25-21	21-25	25-21	15-19
7-10	7-10	19-15	14-10	2-7
26-30	26-22	27-23	5-9	19-23
10-7	10-7	15-10	10-6	5-1
19-23	22-17	23-19	21-17	14-18
11-15	7-10	10-7 ^A	1-5	7-2
23-26	17-13	19-15	17-14	23-19
7-10	10-6	7-2	6-1	
30-25	31-27	15-11	11-15	Black Wins
10-7	15-19	6-1 ^B	1-6	

^A 14-18, 19-16, 18-15, 16-12, 10-14, 12-8, 15-10^C, 8-11, 6-1, 13-9, 14-18, 25-21, Black Wins.

^B 14-18, 13-17, 18-23, 25-21, 23-27, 17-13, 27-23, 11-15, 2-7, 5-9, 7-2, 21-17, 6-1, 9-14, 1-6, 15-18, 23-19, 17-21, Black Wins.

^C 6-1, 13-9, 14-17, 25-21, 17-22, 9-14, 15-19, 14-10, 19-23, 8-11, Black Wins.

NO. 9 BOWEN'S TWIN'S



Black to Play and Win
White to Play and Draw

Black to play: 23-18, 1-6, 18-14, 6-1, 14-17, 1-6, 19-23, 6-9, 23-18, 2-6, 17-13, 9-5, 18-14, 5-1, 14-9, 6-2, 13-17, 1-5, 17-14, 5-1, 9-5, 2-6, 14-18!, 6-10,

18-23, 10-14^A, 23-19, 1-6, 5-1, 6-9, 19-15, 9-5^B, 11-7, 14-9, 15-18, 9-13, 7-11, 13-17^C, 3-7, 5-9, 7-10, 9-13^D, 1-6, 17-21, 10-14, 13-17, 6-10, 17-13, 18-22, 13-9, 22-25! Black Wins.

^A 10-6, 23-19, 6-2, 19-15, 2-6, 3-7, 6-2, 7-10, 2-6, 10-14, 6-10, 15-6, 1-17, 5-9, Black Wins.

^B 9-13, 11-7, 14-17, 15-18, 17-21, 1-6, 13-17, 6-10, 17-13, 10-14, 13-17, 7-10, 20-16, 18-15, Black Wins.

^C 13-9, 3-7, 9-13, 7-10, 13-9, 10-14, 9-13, 1-6, 5-1, 6-2, 1-5, 18-15, 5-1, 15-10, 1-5, 10-6, Black Wins.

^D 9-6^E, 10-14, 17-10, 18-14, 10-17, 1-10, Black Wins.

^E 9-5, 18-14, 17-13, 1-6, 5-1, 14-9, 1-5, 10-14, Black Wins.

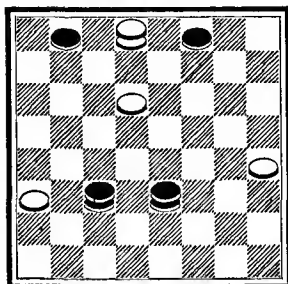
White to Play

White to play: 1-6, 19-15, 6-1, 15-18, 1-6, 18-22, 6-9, 22-17, 2-6, 23-19, 6-10, 11-7, 10-6, 19-15, 6-2, 7-11, 9-6, 17-13, 6-1, 15-10, 2-6, 10-14, 1-5, 11-7^A, 6-2, 7-10, 5-1^B, 14-9, 20-16, 10-15, 1-6, 9-5, 6-1, 13-17, 2-6, 17-14, 6-2, 14-18, 2-6, 18-23, 6-10, DRAWN.

^A 11-15, 5-1, 14-10, 6-2, 13-9, 1-5, 10-14, 5-1, 9-5, 20-16, 14-18, 2-6, 18-23, 6-10, 15-6, 1-10, Drawn.

^B 20-16 also draws as in note A.

**NO. 10 PETTERSON'S
DRAWBRIDGE**

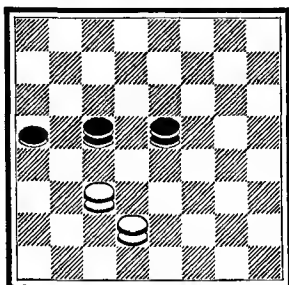


White to Play and Draw

2-7, 23-19, 7-2, 22-18, 2-7, 1-5, 7-2, 19-15, 2-6⁴,
5-9, 6-13, 15-6, 20-16, 18-22, 21-17, 6-10, 16-12,
3-7, 12-8, 7-11, 8-3, 11-15, 3-8, 15-18, 8-11, 18-23,
11-16, 23-26, 16-19, 26-30, 19-23, 30-25, 17-14,
DRAWN.

⁴ 10-6, 5-9, 6-1, 3-7, Black Wins.

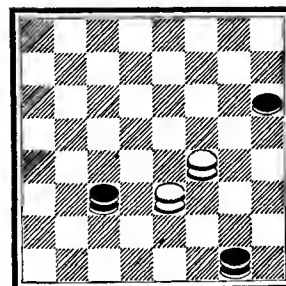
**NO. 11 PAYNE'S
DRAW**



White to Play and Draw

26-23, 14-17, 23-26, 15-10, 22-18, 17-21, 18-22,
10-14, 26-30, 21-17, 30-26, DRAWN.

**NO. 12 ROGER'S
DRAW**



White to Play and Draw

19-24, 22-17, 24-19, 17-14, 19-24, 14-10, 23-19,
32-28, 24-20, 10-7, 19-15, 28-32, 20-24, 7-2, 24-19,
DRAWN.

7. General Information

Basic Positions and Important Data

IN the following pages we present a section containing interesting and instructive checker material which covers a wide range of subjects. The reader is cautioned not to gloss over this chapter lightly as some very instructive positions are included, along with other lighter material. It is not intended as a vocabulary, although some will doubtlessly look upon it as such. We felt that space was too valuable and other subjects too important to extend this section and actually make it a complete glossary of checker terms. In fact, such a book was actually published many years ago by the noted checker bibliophile, William Timothy Call, entitled "Call's Vocabulary of Checkers."

Checkers of the present era includes a modern terminology which was almost unknown to players of a bygone period. This is due in part to the advent of the three-move restriction style of play and the consequent emergence of new terms and phrases to suit this new style.

It is hoped that the instruction and entertainment contained in this department will satisfy both expert and novice.

Basic Positions and Important Data

The American Position—An important, basic ending which every Checker player should know. The fol-

lowing setting of this theme is by Dr. T. J. Brown, probably the foremost authority on "two-by-two's."
Black Kings—30—19 White—20 King—12 Terms:
Black to play and win.

Solution: 30—26, 20—16, 26—23^A, 16—11, 19—15^B, 11—8^C, 15—11, 8—4, 11—7, 12—8, 7—3, 8—12, 23—19, 4—8, 19—15 Black Wins.

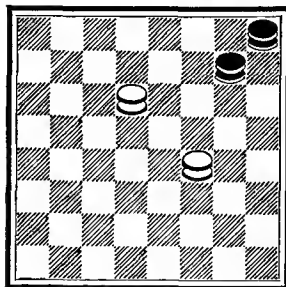
^A Tonar played 19—15 to a draw in his revision of "Sturges."

^B 23—18 only draws.

^C 11—7, 23—19, 12—8, 19—16, 8—12, 16—11 Black Wins
(From "Famous Positions")

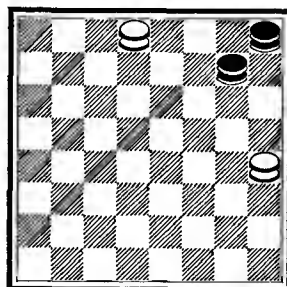
The following added comments on this critical position are by the eminent Dr. H. C. Newland:

DIAGRAM A



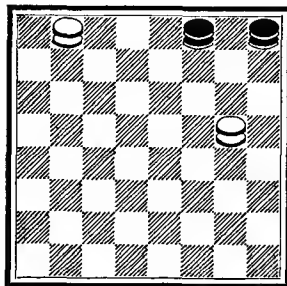
W. to Move; B. to Draw

DIAGRAM B



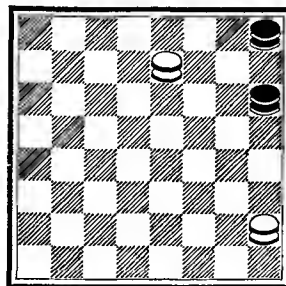
W. to Move; B. to Draw

DIAGRAM C



White to Move and Win

DIAGRAM D



White to Move and Win

Diagrams A and B are well-known draws: White cannot get a king on 3 or 12 without allowing an exchange. In diagram C, the American, White has a king ready to go to 12, and plays 1-6. The white king on 1 could just as well be on 9 or 17 or 18, but not 19 because of the exchange; in other words, two squares away from 10. In diagram D, White has a king ready

for square 3, and plays 28-24. The king on 28 might be on 27 or 26 or 18, but not 10 (exchange); in other words, two squares from 19. These placings of kings may arise at any time, and without any relation to Payne's First Critical Situation. The connecting link appears to be the following position, credited to C. M. Potterdon on page 37 of "Call's Midget Problems": B. kings 3, 23, and W. 12, king 20.—B. to move and win. Play: 23-27, 20-16, 3-7, 12-8, 7-3, 8-4, 27-23, 16-12, 23-19.—B. wins. This theme has been used by a number of composers, including Percy Bradt. Potterdon's claim needs to be checked. Gould's No. 84, by Dr. Brown, is another link. Here if Black misses the correct play at the fifth move, diagram B is formed, colors reversed. All very, very elementary, granted. But part of the scientific job, as Call remarked in his introduction above, is "conquering the real antagonist in checkers—the board, not the individual opponent."

Annotations—The notes and variations appended to a game by the reviewer. They give his opinion of the various moves and should show where the losing move was made in the event a game was lost. Oftentimes interesting annotations will make an otherwise mediocre game interesting and instructive.

Annotator—The player who makes the above annotations. Most of the Master Players have a style all their own when it comes to annotating a game. I can usually tell who the annotator of a game is without looking for his name simply by noting the style employed. Many great players are poor annotators. Nathan Rubin, Willie Ryan, Kenneth Grover and Jack Cox, in my opinion, are among the best in this field.

American Restriction—Refers to the modern Three Move style of Play. (See Game Section for a complete explanation of this mode of Checkers.)

Alma—The opening formed by 11–15, 23–19, 8–11, 22–17, 3–8. The last move is the characteristic play which forms the Alma. It is not as frequently played as some of the other openings but is quite interesting, never-the-less, and considered by some authorities to be strong for Black. However, there is room for debate on that question.

Ayshire Lassie—This game arises by 11–15, 24–20. White's first move forms the opening which is slightly in favor of Black. The game was a favorite of Strickland, who said "the opening allows unusual scope for the display of critical and brilliant combinations." From the tone of Mr. Strickland's remarks we believe he would have been a keen student of three move restriction.

Attack—Usually refers to a strong line of play such as the "Parrow attack," the "Mantell attack," etc. "Attacking the double corner" is another phrase often employed by Checker analysts and is self-explanatory.

Ajeeb—The "Robot" Checker Player which has appeared in many parts of the Country, playing and defeating all comers. The machine has a long and famous history and numerous illustrious names have been linked with its past.

Bowen's Twins—A famous position in Checkers and is included in the Standard Positions. (See "The Golden Dozen")

Barker's Triangle—A well-known man-down draw by C. F. Barker. The usual setting is: Black 5, Kings on 4, 23, 24. White Kings 3, 11, 14. White to play and

draw as follows: 3–8, 24–20, 8–12, 23–19, 11–7, 20–16, 7–2, 16–11, 12–8, 19–15, 8–12 DRAWN

Bowen's Triplets—Another famous position by R. E. BOWEN. There are several familiar settings of the theme the best known of which is the following: Black Kings—10, 11, 14 White—21, Kings—1 and 3. Either plays, Black Wins. If Black plays first: 14–9, 1–5, 9–6, 21–17, 11–15, 5–1, 6–9, 17–13, 9–5, 3–8, 10–7, 1–6, 5–1, 6–9, 7–11, 8–12, 15–18 Black Wins. If White plays first: 1–5, 10–6, 5–1, 14–10, 1–5, 6–1, 5–9, 1–5, 9–13, 10–6, 13–17, 5–9, 17–22, 9–14, 22–17, 14–18, 17–13, 18–22, 21–17, 6–10 Black Wins.

Black Doctor—The game formed by 11–15, 23–19, 8–11, 22–17, 9–13, 17–14, 10–17, 19–10, 7–14. This jump is the key move forming the "Doctor" opening, also known as the "NONSUCH" game, says Lee's Guide. According to history, it was named after a Fifeshire Doctor who was well versed on the opening and familiar with all the quirks and twists, of which there are many. It is strong for Black but there are numerous pitfalls throughout the game and either side can lose without too much trouble.

Boston—The opening formed by 11–15, 22–17, 9–13, 17–14. The last move typifies the Boston and was so christened by J. D. Janvier, a well-known player and writer of the eighties. It is not frequently played in important matches because it is greatly in favor of Black.

Bristol—This game is formed by 11–16, 24–20, 16–19, 23–16, 12–19. There has been a great deal of play published on this opening which is a great favorite with all classes of players. The Bristol originally re-

ferred to all games commencing with 11–16 but as this move admits of almost as much play as 11–15 it was not thought satisfactory and J. D. Janvier gave the title of Paisley to the 24–19 reply.

Bristol-Cross—Formed by 11–16, 23–18. This game was once called the “New Bristol” but the title did not stick and we think the present name is much more appropriate.

Correspondence Checkers—Mail play is a growing and fascinating phase of the National Checker scene. This style of play enables players in Chicago or Waukegan to match moves with opponents in Sacramento, Boston or Melbourne, Australia. It is extremely popular with devotees who reside in small towns or out of the way places as well as Invalids. Thanks to “the man in blue” these players are enabled to participate in competition with strong players and fully enjoy the game in all its phases.

Many new moves are developed under this style of play and the literature of the game is greatly enriched by mail player’s tournament games. A. H. Tate, Theodore Bullockus, Sr., and A. J. Mantell are the world’s leading exponents at this mode of play. In my humble opinion, Mr. Mantell easily ranks as the World’s No. 1 Mail Player. Many of our standard lines today were fashioned by him in mail competition with players all over the world.

Correction—When an analyst proves that a published win is only a draw or that a draw is actually a loss it is referred to as a correction. This holds true for both games and problems. Checkers is such a difficult and exacting game that a position or line of attack is sometimes corrected 40 or 50 years after its initial

publication. Since the advent of three move restriction the analysts and critics have held a “field day” correcting each other’s play. It is probably no exaggeration to say that approximately twenty-five per cent of the play published on three move is faulty and subject to some alteration. This is partly due to the delicacy of the play involved and the large number of attacks permissible under this system.

Centre—The game formed by 11–15, 23–19, 8–11, 22–17, 15–18. The last move constitutes the opening, which favors White. It was first played in an important encounter back in 1848 between Wyllie and McIntosh and strangely enough Mr. McIntosh won both sides.

Cross—11–15, 23–18 forms the Cross. This is no doubt one of the safest defenses White can adopt in reply to 11–15. Volumes of play have been published on this popular game down through the years. It leads to many beautiful combinations and dangerous pitfalls. For a complete, modern analysis of this opening we recommend “Let’s Play Checkers” by GROVER and WISWELL.

Crescent Cross—A very seldom adopted line of the Cross formed by 11–15, 23–18, 8–11, 26–23. 27–23 is usually adopted in place of the last move which characterizes the line. It is considered good for Black, a consensus of opinion with which we concur.

Cowan’s Coup—An important standard position, often arising in crossboard play. The setting: Black—9, 10, 11, 12, 14, 17 White—18, 19, 20, 21, 23, 24 Terms: White to play and draw. Solution: 19–16, 12–28⁴, 23–19, 14–23, 21–7, 28–32, 7–3, 32–27, 3–8, 9–13, 8–15, Drawn⁴ 12–26, 24–19, 14–23, 21–7, 26–31, 7–3, 9–13, 3–8 DRAWN.

Here is a typical game running into Cowan's Coup.
 11-15, 23-18, 8-11, 27-23, 4-8, 23-19, 10-14,
 19-10, 14-23, 26-19, 7-14, 22-17, 6-10, 30-26,
 11-15, 17-13, 8-11, 13-6, 2-9, 26-22, 3-8, 32-27,
 11-16, 27-23, 16-20, 22-18, 15-22, 25-18, 20-27,
 31-24, 9-13, 18-9, 5-14, 29-25, 1-6, 25-22, 8-11,
 24-20, 6-9, 28-24, 11-15, 20-16 Forms above po-
 sition, Colors reversed.

Crocodile Position—A famous problem in Checkers by W. H. Russell. The setting: Black-1, 3, 8, 12, 16, 20 White-10, 15, 19, 23, 27, 32 Terms: White to play and win. Solution: 10-6, 1-10, 15-6, 3-7, 6-2, 7-10, 2-6, 10-14, 6-9, 14-17, 9-14, 17-22, 14-17, 22-26, 32-28, 26-31, 19-15, 31-24, 28-19, 20-24, 23-18, 16-23, 15-11 White Wins.

Cedar Point—The home of the Cedar Point Checker Association where many historic Checker events have taken place and the site of the famous annual Cedar Point Master Tourneys. B. J. McGory was, for many years, the "man behind the gun" in these events. During the annual outings at this world famous resort Newell Banks is usually on hand to give his marvelous simultaneous blindfold exhibitions. A good place for a typical Checker vacation.

Consolation Tourney—A consolation or minor tourney usually consists of all the players knocked out in the first two rounds of a National or State tourney. This gives the players a chance at a second or consolation prize. First prize in this event should always be smaller than the last prize in the Major tourney.

Cowie's Position—A famous ending first published by Thomas Cowie in the "Draughts World" where it was problem 924. (November, 1899)

The setting: Black-13, 14 King-31 White-21 Kings -12, 15 Terms: White to play and win. Solution: 12-16, 31-26, 16-20^A, 26-22, 20-24, 22-26, 24-27, 13-17^B, 27-31, 17-22, 15-10, 14-18, 21-17, 26-30, 10-14, 18-23, 17-13, 30-25, 14-17, 23-26, 17-21, 26-30, 13-9, 25-29, 9-6, 29-25, 6-2, 25-29, 2-6, 29-25, 6-10, 25-29, 10-15, 29-25, 15-19, 25-29, 19-23, 29-25, 21-17 White Wins

^A 16-19, 13-17 Draws. If 15-10, 17-22, 10-17, 26-30 DRAWN.

^B 26-22, 27-23, 13-17, 15-10, 22-18, 23-27, 18-22, 10-6, 22-18, 6-9 White Wins

Classification—As far as we know, there has never been a definite classification of the various grades of players. Some may not exactly agree with the following groupings but, on the whole, we believe they are fairly accurate. Incidentally, which class are you in?

Class 1—The Grandmaster: In this group we would include all American and World's Champions, both past and present. Such players as Asa Long, Willie Ryan, E. F. Hunt, Walter Hellman, Nathan Rubin, and Newell W. Banks, belong in this exclusive circle.

Class 2—The Master: This is another select group, just below the Grandmaster, although it includes a larger number than Class 1. Here are a few, but by no means all, of the players who merit this rating: Kenneth Grover, Louis Ginsberg, John T. Bradford, Harold Freyer, Arthur Reisman, Alex Cameron, John B. Stiles, Harry Lieberman, Basil Case, Jack Cox, and others.

Class 3—The Junior Master: The "Junior" here does not necessarily refer to age, but rather to playing merit. This group is above the "Expert" class but

below that of Master. I would classify such well-known exponents of the game as A. J. Mantell, Charles Jolly, Steven Fairchild, Monte Schleifer, and J. L. Wilson, as Junior Masters.

Class 4—The Expert: This is without doubt the largest grouping of good players. Such large cities as New York and Detroit have at least a hundred “expert” players. Some of these players fluctuate between Class 3 and Class 4 and are difficult to classify accurately. A good example of this grade of player would be John Ricco, James Ricca, Louis Burt, Arthur Gladstone, William Subkow, Theodore Bullockus, and other noted New York players.

Class 5—The Near-Expert: Very good amateur players who do not quite make the “Expert” grade. (The connotation “amateur” in this instance refers to playing skill and not to professional occupation.) Many players of this category never play “book” but, as a result of their long practice of the game have acquired a good rugged form which is often troublesome to superior opponents.

Class 6—The Amateur: Class 6 comprises what is referred to in checker circles as the “average player,” who likes the game but has never really made a profound study of it and seldom profits from the errors he makes. He simply plays to win, and in his own fashion undoubtedly gets a big kick out of playing the game. The overwhelming majority of checker devotees undoubtedly belong in this group.

Class 7—The Novice: This class comprises the mere beginner, who is just learning the game. There is probably a greater gulf between this grouping and Class 6 above, than between any two other groups.

This is because most enthusiasts, regardless of their love for the game, find it difficult to grasp the significance of sound checker-playing technique and fail to realize the depth and skill that the game demands. However, once they break through this barrier and see the light, their progress up the ladder accelerates to a marked degree and, as a rule, is steady.

Note: The names mentioned in the foregoing are not inclusive but are merely typical examples which have been cited as they came to mind at the time.
—The Author.

Dean's Position—Another critical ending by E. Deans which deserves to be studied closely.

The setting: Black—12, Kings—10, 11 White—20, 28 King—1 Terms: Black to play and win

Solution: 10—15^A, 1—6, 15—19^B, 6—10, 19—23, 10—14, 11—15, 14—9, 23—27, 9—14, 27—32 (important) 14—9, 15—11, 9—14, 12—16, 14—18, 16—19, 18—22, 19—23, 28—24, 11—15, 20—16, 32—28, 24—20, 28—24, 16—12, 15—11, 22—18, 23—26, 18—23, 24—28, 23—30, 28—24, 30—26, 24—19 Black Wins.

^A 11—7, 1—5, 10—6, 5—1, 7—10, 1—5, 6—1, 28—24, 1—6, 24—19, 6—2, 5—9 Drawn C. T. Davis

^B 12—16, 28—24, 16—19, 6—10 DRAWN (Famous Positions)

Denny—The opening formed by 10—14. It was so named by the early author, Drummond, who was the pioneer in analysing this particular formation. The game favors White and must be played with care by the first player. (See Game Section)

Double Corner—Another game formed by the first move (9—14). Both Drummond and Sturges treated this

opening in their early works. It is a very popular game and quite equal. (See game section and GROVER AND WISWELL'S "LET'S PLAY CHECKERS.")

Douglas—11–15, 22–17, 8–11, 17–13, 4–8, 25–22 forms the Douglas opening which was named "Lady of Lorna" by J. Robertson. It is a good game for Black.

Dundee—One more opening formed by the initial move (12–16). It was so named by A. J. Dunlap, a famous Checker Editor of bygone days, in honor of the members of the Dundee Draughts Club who made an exhaustive analysis of the game back in the sixties. It is a hard game for Black to handle (see game section).

Dyke—11–15, 22–17, 15–19, the last move typifies the Dyke. It is derived from the Scotch (like most of the other openings) and means "a fence or stone" wall. When played correctly it is an even game though most players prefer to have the Black side, probably because it would seem to be the aggressive team but this is frequently more illusionary than real.

Dual—A second solution or key move in a problem, usually overlooked by the author.

Double Knockout—In a double knockout Tournament each player is permitted two lives before final elimination. In our opinion no player should ever be "half-lifed" out of a tourney.

End-Game—Probably the most delicate and interesting stage of the game. I would say the end-game begins, as a rule, when there are three to five pieces a side. Strange as it seems, the fewer men on the board the more prone players are to miscalculate. As one hu-

morist put it "it's probably because there are more squares for them to go wrong on." Some authors do not like to praise the works of fellow writers but I would highly recommend Ben Boland's "Famous Positions" (as well as the problem sections of my own books) to all players who wish to become proficient in this important side of the game.

Edinburgh—Mr. J. D. Janvier was the first writer to call the weak side move (9–13) the "Edinburgh" and it is so known today. In bygone days this opening was referred to as "The Dreaded Edinburgh" and while it is weak, research and study have brought out the proper defenses and it is not feared as much as formerly. (See Game Section)

Expert—A good player, well versed in the game, but not quite in the master class is referred to as an expert. (See "Classification.") Throughout the United States, especially in such large centers as New York, Detroit, Chicago and Boston, there are hundreds of players who qualify for this honored title.

Exchange—"The Move" is also known as "the Exchange" (see "For the uninitiated"). A swap is referred to as an exchange.

Ferrie's Position—A classic problem coming up from numerous games. The setting: Black—5, 9, 10, 11, 12, 13 White—17, 18, 19, 20, 22, 23 The terms: Black to play and win. Solution: 9–14, 18–9, 5–21, 23–18, 11–15, 18–11, 10–14, 11–7, 21–25, 7–2, 25–30, 2–6, 30–25, Black Wins.

Here we have it from a game: 10–15, 23–19, 6–10, 22–18, 15–22, 25–18, 11–15, 18–11, 8–15, 29–25, 4–8, 25–22, 8–11, 27–23, 9–13, 24–20, 15–24, 28–19, 5–9, 22–18, 2–6, 26–22, 10–15, 19–10, 6–15,

31–27 (loses, 31–26 or 21–17 Draws) 15–19, 23–16, 12–19, 21–17, 3–8, 27–23, 19–26, 30–23, 7–10, 23–19, 8–12, 32–27, 1–5, 27–23 forms “Ferrie’s Position.”

First, Fourth, and Fifth Position—All are “Standard Positions” arising over and over again in crossboard play. (See ‘The Golden Dozen’)

Fife—11–15, 23–19, 9–14, 22–17, 5–9 forms the “Fife” which was a favorite of James Wyllie who first played it against Anderson in their final encounter in 1847.

Forty Move Rule—The provision which calls for a count of the moves in an ending where the stronger side appears unable to force the conclusion. (See section on “Rules.”) There has been a great deal of discussion and rewording of this ruling and there is no doubt that it is one which requires discretion and cool judgment on the part of the referee as well as the players.

Five Minute Rule—(Also covered in the “Rules”) Although this law has been generally used in important matches and tournaments to date there is a great deal of sentiment for the use of time clocks in future competition. Under this system the players would be allowed approximately 20 moves per hour and we believe this would result in sounder playing, especially under the three move restriction style of play. This method was employed in the Grover-Hanson match for the Pacific Coast title. See GROVER AND WISWELL’S “TWENTIETH CENTURY CHECKERS.”

Incidentally, many players are under the false impression that they are permitted six full minutes to make a move but this is not so. If a player has not moved

at the expiration of the minute’s grace he automatically loses.

A good maxim for hasty players—“remember that the rules call for five minutes a move, not five moves a minute.”

Flaw—A dual solution or other defect in a problem (or a game). If a position cannot arise in actual play it is considered a flaw. The same could be said if the setting was unnatural. Of all the thousands of problems and games published only a small percentage can be classified as ‘flawless.’

Glasgow—(See Game Section) 11–15, 23–19, 8–11, 22–17, 11–16 forms this popular opening which was first played in an important match in 1828, between James Sinclair (of Glasgow, Scotland) and A. Anderson. Of course, it was played by the experts long before this event but it was this match at Glasgow which gave the game its name.

Glasgow-Whilter—A combination of the Glasgow and Whilter openings, formed by 11–15, 23–19, 8–11, 22–17, 9–14, 25–22, 11–16, 26–23. It is a very strong game for Black and seldom adopted in important encounters.

Grandmaster—An American or World’s Champion (past or present). (See “Classification”) This definition may be too narrow. A British Champion (such as the late Robert Stewart) or an Australian or Canadian player might also qualify for this title. In the final analysis, it is not a question of Nationality but of Strength.

Goosewalk—Probably the most popular trap in the game of Checkers. (See “Sudden Death.”) While it is usually associated with the Single Corner, this type of pitfall arises in other games (the Kelso for example).

Gem—A problem without a flaw of any kind. It is the ambition of every composer to produce at least one Gem to perpetuate his fame. A few authors such as Dr. Brown, George Slocum, Payne, August Heffner and one or two of the present-day composers have many Gems to their credit. As a result, their names will be remembered as long as Checkers is played.

Horse Radish—An off move or a “flyer” is known as a “Horse Radish” move. Early in his career, Willie Ryan was famous for making this type of move and often succeeded in winning a match or tournament with such an innovation. Kenneth Grover is another Master who is liable to attempt such a trick, although we believe his choices are sounder than some of the moves with which Ryan used to “swindle” his opponents.

Huff—Under the old rule a player could take an opponent’s man off the board if he did not execute a jump. This was referred to as a “huff.” The modern rules have abolished this and all jumps are now compulsory. Personally, we believe the old timers had the right idea on this subject. Under the present method negligence is rewarded and several of the other laws are nullified. To put it bluntly we would say “don’t ‘can’ the huff—huff if you can.”

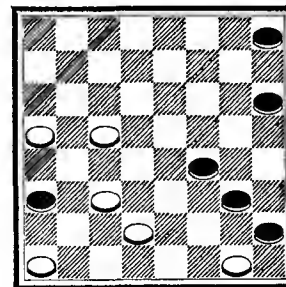
“Ham”—Slang expression for a poor player or dub. A “ham” invariably falls into the same traps over and over again as he never learns by his mistakes. This is the essential difference between a “ham” and a potentially good player.

“Heavyweight”—Popular expression to denote a strong player in the expert or Master class.

In and Outer—Problems or Positions wherein the desired result is obtained by throwing a single man into the

Kingrow and forcing him to jump out immediately on the next move, are called “in and out” shots. Problem No. 9 is an example of one form of this theme. It is used extensively in the construction of stroke problems.

THE IN AND OUT SHOT



White to Play and Win

Solution: 22–18, 12–16, 13–9, 4–8 (24–27 also loses) 9–6, 8–12, 29–25!, 21–30, 6–2, 30–23, 14–10, 23–7, 2–27 White Wins—T. W.

INTERNATIONAL MATCH

America vs. Great Britain

In the Second International Match in 1927 the American team beat the combined English and Scottish by the score of 96 to 20, with 364 draws. (In the First International Match in 1905 the British had been victorious, winning 73 to 34, with 284 draws.) In the 1927 event every member of the American contingent finished with a plus score, while every visiting player had to be content with a minus score. The late Samuel Gonotsky, then the United

States Champion, made the best individual showing for the Americans, winning 13 and losing none, with 27 draws. A. J. Heffner, who was low man for the home team, won 6, lost 5, and drew 29. The high man on the British team was Mr. Christie, who managed to win 1, lose 2 and draw 37, an excellent score when one considers the strength of the U. S. team. The "goat" of this checker "World's Series" was Mr. Moulding, who scored nary a win and lost 15, with 25 drawn. On the very first day of the Match, Gonotsky gave the English a hint of what was in store for them by defeating their youthful Champion, Sammy Cohen, three games out of four, allowing him but a single draw. The following table shows the final standing of each player at the end of the Match:

<i>Americans</i>	W.	L.	Dr.	<i>British</i>	W.	L.	Dr.
Gonotsky	13	0	27	Christie	1	2	37
Banks	10	0	30	Alexander	3	4	33
Long	13	3	24	Scobbie	3	4	33
Lieber	8	0	32	O'Connor	2	4	34
Ginsberg	11	3	26	Cohen	1	6	33
Reynolds	7	1	32	Ferrie	2	8	30
O'Grady	5	0	35	Kilgour	2	9	29
Bradford	8	2	30	Campbell	2	11	27
Horr	3	0	37	Goldsboro	0	9	31
Lieberman	4	1	35	Ward	2	12	26
Hanson	8	5	27	Scott	2	12	26
Heffner	6	5	29	Moulding	0	15	25
Totals	96	20	364	Totals	20	96	364

In looking over the individual scores of the players we find some interesting sidelights that prove rather revealing. For example, 47 wins (nearly half) out of 96 that

were scored by the Americans were earned by four players, Gonotsky 13, Banks 10, Long 13, and Ginsberg 11. These four American Aces lost but six games among them, Long and Ginsberg each dropping three encounters. On the other hand, four members of the British team were responsible for 50 losses, or more than half of all the defeats of their team. Moulding led with 15, Scott and Ward each dropped 12, and Campbell managed to lose 11. This quartet mustered only six wins among them, Campbell, Ward and Scott each winning two games. Christie, who made the best showing for the British contingent by losing only two games, gained the title of the "Drawing Master" by actually playing the Americans to a deadlock in 37 of his 40 games, although he won only one game. Although Scobbie won but three games (and this was as many as any British player could garner), he can well be proud of his achievement in the third round, when he scored twice at the expense of the former World's Champion, Asa Long.

Johnson's Position—One of the standard positions (see "The Golden Dozen"). The author is F. N. Johnson.

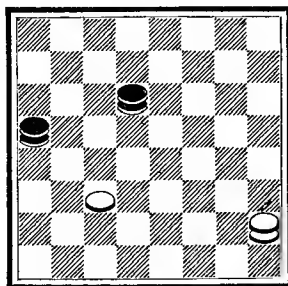
This setting arises frequently in crossboard play and the win is not too easy. We suggest you study the fine points involved so you will not "muff" it in actual play.

Jordan's Win—An instructive win "Artful Alf" Jordan scored over Newell Banks at Cedar Point in 1911. Here is the game: 12-16, 23-18, 16-20, 26-23, 8-12, 24-19, 10-14, 22-17, 7-10, 28-24, 9-13 (4-8 is usual) 18-9, 5-14?, 32-28, 13-22, 25-9, 6-13, 23-18, 11-16, 19-15, 10-19, 24-15, 16-19, 30-26, 4-8, 29-25, 12-16, 15-10, 8-12, 27-24, 20-27, 31-15, 16-19, 15-11, 12-16, 25-22, 16-20, 21-17, 20-24, 18-14, 24-27, 10-7, 3-10, 14-7,

27-31, 7-3, 2-6, 3-8, 6-9, 8-12, 31-27, 12-16, 27-23, 11-7, 23-30, 16-23, 30-25, 23-18, 25-21, 17-14, 1-5, 7-2, 21-17, 28-24, 17-10, 18-23, 9-14, 24-19, 14-17, 23-26, 17-21, 26-30, 5-9, 19-16, 9-14 (loses, and forms "Jordan's Win." 10-15 Draws.) Continue: 2-7!, 10-3, 16-11, 14-17, 30-26, 21-25, 26-23 White Wins—Alfred Jordan.

Kirkwood's Draw—The main idea in the Kirkwood Draw is to avoid the "American Position" win. Here is the setting.

THE KIRKWOOD
DRAW



White to Play and Draw

Solution: 28-24, 13-9, 22-18, 9-13, 24-19, 13-17, 18-15, 10-7, 19-16, 17-14, 16-20^A, 7-3, 20-24, 3-8, 24-27, 8-3, 27-24, 3-7, 24-20 DRAWN.

^A Threatens the exchange by 15-11. If 15-11 instead of 16-20, Black wins by the "American Position." 15-11, 7-3, 16-12, 14-18, 11-8, 18-15 Black Wins (Famous Positions)

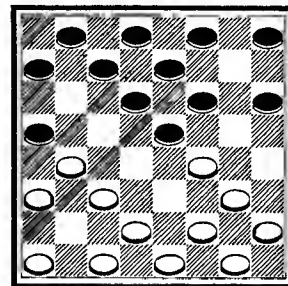
Kelso—Formed by the first move (10-15) and was also named by Drummond in 1851. A troublesome game

for many players but a favorite with the writer for many years.

Laird and Lady—11-15, 23-19, 8-11, 22-17, 9-13, 17-14, 10-17, 21-14 completes the formation of this engrossing game. It was a great favorite of Andrew Anderson who named the opening in honor of Lord and Lady Cather, who were Checker enthusiasts and particularly enjoyed this line of play. The game admits of many complicated combinations and is considered equal.

Laird and Lady Refused—11-15, 23-19, 8-11, 22-17, 9-13, 25-22 forms the "Laird and Lady Refused" and is a White loss. For some time there was considerable debate as to the tenability of White's last move (25-22) but all doubt has now been cast aside and the second player's fate is sealed once he makes this move. See Diagram.

THE LAIRD AND LADY
REFUSED



Black to Play and Win

5-9, 26-23^A, 9-14, 30-26^B, 4-8, 24-20, 15-24, 28-19, 11-15, 32-28, 15-24, 28-19, 7-11, 19-16, 12-19, 23-7, 2-11, 27-23, 6-9, 22-18, 13-22, 26-17, 8-12, 31-27, 9-13, etc. Black Wins.

^A 27-23, 9-14, 24-20, 15-24, 28-19, 4-8, 30-25, 11-15, 32-28, 15-24, 28-19, 8-11, 19-16, 12-19, 23-16, 6-9, 26-23, 1-5, 31-27, 10-15, 17-10, 7-14, 16-7, 2-11, 20-16, 11-20, 22-17, 13-22, 25-11, 20-24, 27-20, 14-17, 21-14, 9-27, 29-25, 5-9, 20-16, 27-31, 16-12, 31-27, 11-8, 27-24, 8-4, 24-19 Black Wins. C. G. Roger.

^B 23-18, 14-23, 27-18, 6-9, 24-20, 15-24, 28-19, 11-16 Black Wins.

There are, of course, other defenses White may adopt but they all lead to defeat, if met correctly.

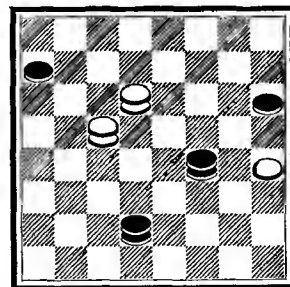
Maid of the Mill—11-15, 22-17, 8-11, 17-13, 15-18 and we have the game known by the picturesque title "Maid of the Mill." Legend has it that Anderson conferred the name upon it in deference to a Miller's daughter who was an expert player and partial to the opening. Although considered strong for Black the number of published wins favors neither side.

MacIntosh Position—One of the Standard Positions (See "The Golden Dozen"). It is known both as "Sixth Position" and "The MacIntosh Position." Here we have it from a game: 11-15, 21-17, 8-11, 25-21, 9-13, 24-19, 15-24, 28-19, 11-15, 17-14, 15-24, 27-20, 10-17, 21-14, 4-8, 29-25, 8-11, 31-27, 6-10, 25-21, 10-17, 21-14, 1-6, 22-18, 13-17, 27-24, 12-16, 32-28, 6-9, 24-19, 17-21, 19-12, 11-15, 18-11, 7-16, 20-11, 9-27, 11-8, 27-31, 26-22, 31-27, 8-4, 5-9, 4-8, 2-7, 22-17, 9-14, 17-10, 7-14, 8-11, 14-17, 11-16, 17-22, 16-20, 27-23, 28-24, 23-27, 24-19, 22-26, 30-23, 27-18, 20-24, 21-25, 19-16, 18-15, 24-27, 25-30, 27-31, 30-25, 31-27, 25-22, 27-32, 22-18, 32-27, 18-14, 27-24, 14-10, 24-20, 10-7, 20-24 forms "The MacIntosh

Position." (7-10 is the next move and forms our version of this setting.)

McCulloch's Draw—A basic man down draw by R. McCulloch. We diagram the position.

McCULLOCH'S DRAW



White to Play and Draw

Solution: 14-17, 26-23, 17-14, 19-24, 10-15, 23-19, 15-10, 24-27, 14-17, 27-23, 17-14 DRAWN.

McKelvie's Win—This position is famous because of the many Masters who have missed it in actual play (Jordan, Barker and Banks, to mention just a few). Here is a game from the "Glasgow Weekly Herald" which runs into this position: 11-15, 21-17, 9-13, 25-21, 5-9, 29-25, 9-14, 23-18, 14-23, 27-11, 8-15, 17-14, 10-17, 21-14, 12-16, 24-20, 16-19, 32-27, 4-8, 27-24, 8-12, 25-21, 12-16, 20-11, 7-16, 24-20, 3-7, 20-11, 7-16, 31-27, 1-5, 14-10, 6-9, 10-6 (the move they all pass by) 9-14, 21-17, 14-21, 6-1, 5-9 (loses, 16-20 Draws) 1-5, 9-14, 22-17, 13-31, 5-9, 31-24, 9-27, 2-7 Forms McKelvie's Win. Continue: 27-24⁴, 19-23, 24-19, 23-27, 19-16, 27-32, 28-24, 32-27, 24-19, 27-24,

19-15, 24-27, 15-11, 7-10, 16-19, 10-14, 19-15,
14-17, 15-18, 27-24, 11-7 White Wins.

^A 27-32, 7-11, 32-27, 11-15, 27-32, 15-18, 32-27,
18-22 DRAWN.

Master—(See “Classifications”) Few Players, comparatively speaking, ever reach this high station in the game. Actually, the name is misleading as no player has ever really mastered the game to the extent that he was immune to defeat. Richard Jordan probably came nearer to this state of perfection than any other player who ever lived. He played all the greats of his day and yet was never defeated in match play (although he met reverses in tournament play). Samuel Gonotsky was well on the road to emulating Jordan when he passed away, prematurely, at the age of 28.

Nailor—A strong game for Black which was first played in the Drummond-Hudson match in 1858. 11-15, 23-19, 8-11, 26-23 (forms the opening) 4-8, 21-17, (22-17 and 30-26 are also played) 9-13, 25-21, 6-9, 23-18, 10-14, 17-10, 7-23, 27-18, 2-7, 19-10, 7-23, 31-27, 12-16, 27-18, 16-19, 24-15, 9-14, 18-9, 11-25, 29-22, 5-14, 30-26, 8-11, 26-23, 11-15, 28-24, 1-6, 32-28, 3-7, 24-19, 15-24, 28-19, 7-11, 22-18, 6-9, 19-15, 11-16, 15-10, 16-19 DRAWN—C. Horsfall.

Nelson's Win—A position akin to “Bowen's Triplets” (By Chris Nelson) The Setting: Black Kings 22-23-19 White 21-13 King-31 Terms: Black to play and win. Solution: 22-18^A, 13-9^B, 18-14, 9-5, 14-9, 5-1, 9-5, 1-6, 19-15, 21-17, 15-18, 6-1, 5-9, 1-5, 18-22, 5-14, 22-13, 14-10, 13-9, 10-15, 9-6 Black Wins

^A Necessary.

^B 21-17, 18-22, 17-14, 19-15, 14-9, 15-10, 9-5, 22-17, 5-1, 17-14 Black wins.

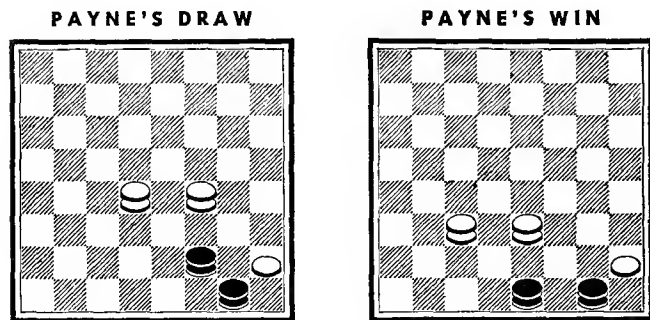
Old Fourteenth—11-15, 23-19, 8-11, 22-17, 4-8 forms this old time favorite (as shown in the game section). It received its name due to the fact that it was the fourteenth game in Sturges's work published 'way back in 1800. Incidentally, here's how two modern players played it not so long ago. 11-15, 23-19, 8-11, 22-17, 4-8, 25-22, 9-13, 27-23, 6-9, 23-18, 9-14, 18-9, 5-14, 26-23, 1-6, 30-25, 15-18, 22-15, 11-27, 32-23, 13-22, 25-9, 6-13, 29-25, 13-17, 21-14, 10-17, 25-22, 17-26, 31-22, 8-11, 24-20, 11-16, 20-11, 7-16, 19-15, 16-19, 23-16, 12-19, 15-10 DRAWN—Samuel Gonotsky v. Mike Lieber.

Old Faithful—The original name the writer has bestowed upon the ever popular and reliable opening move 11-15. (See game section.)

Pioneer—More games probably trace their origin to this opening than any other source in Checkers. There are many ways of forming this popular game but the most typical is undoubtedly by 9-14, 22-17, 11-16. The following model Pioneer game is by C. H. Hollow, the veteran Detroit expert. 9-14, 22-17, 11-16, 24-19 (forcing the Pioneer) 8-11, 25-22, 11-15, 17-13, 15-24, 28-19, 4-8, 22-18, 8-11, 18-9, 5-14, 29-25, 16-20, 25-22, 11-16, 22-17, 7-11, 26-22, 11-15, 23-18, 15-24, 18-9, 24-28, 30-26, 16-19, 17-14, 10-17, 21-14, 19-24, 22-18, 12-16, 18-15, 6-10, 15-6, 1-17, 9-6, 2-9, 13-6, 17-21, 6-2, 21-25, 2-6, 16-19, 6-10, 3-8, 10-7, 25-30, 7-3, 30-23, 27-18, 8-12, 31-26, 12-16, 18-14, 24-27 DRAWN.

Paisley—11-16, 24-19 forms this old time opening, so named by J. D. Janvier (see Game Section). Considerable play was given on this debut in "Drummond's Fourth Edition" back in 1866.

Payne's Draw—One of the Standard Positions given in our chapter "The Golden Dozen." Here are two additional positions by Payne which every student should master:



Black to Play and Draw

(White is moving down the board in both positions.)

Either to Play, White Wins

Solution—Payne's Draw: 6-9, 15-18, 9-13, 18-22, 13-9, 14-17, 9-13 DRAWN.

Solution—Payne's Win: Black plays, 2-6, 11-15, 6-9, 15-18, 9-6, 10-14, 6-9, 14-17, 9-13, 18-22, 13-9, 17-13, 9-6, 22-18, 6-2, 13-9, 1-6, 18-14, 6-13, 5-1 White Wins.

White Plays—10-14, 2-6, 14-17, 6-9, 17-13, 9-6, 11-16, 6-2, 16-19, 2-6, 19-23, 6-2, 13-9, 1-6, 23-18, 6-13, 18-14, 13-9, 14-10, 9-13, 5-1, 2-6, 10-14, 6-2, 14-9 White Wins. Famous Positions.

Petterson's Drawbridge—Another Standard Position covered in our chapter on "The Golden Dozen." Here is a

game running into this problem: 10-14, 24-19, 6-10, 22-17, 9-13, 28-24, 13-22, 25-9, 5-14, 29-25, 11-15, 26-22, 7-11, 23-18, 14-23, 27-18, 11-16, 18-11, 8-15, 31-27, 16-23, 27-11, 3-8, 11-7, 2-11, 22-17, 12-16, 24-20, 16-19, 17-14, 10-17, 21-14, 1-6, 25-22, 19-23, 22-17, 11-16, 20-11, 8-15, 14-10, 6-9, 10-7, 9-13, 17-14, 15-18, 14-10, 4-8, 7-3, 8-12, 3-7, 18-22, 10-6, 22-26, etc. H. Moulding actually lost this game to Tom O'Grady in the Second International Match in 1927.

Rogers' Draw—Another of the Standard Positions given in "The Golden." The author is C. G. Rogers, who first published his setting in 1875.

Second Double Corner—11-15, 24-19 forms this interesting opening. Although it is considered a weak reply to 11-15 it is perfectly safe and when understood leads to some fine play. Here is a game on this line from the Wyllie-Freeman match. 11-15, 24-19, 15-24, 28-19, 8-11, 22-18, 11-16, 18-14, 9-18, 23-14, 16-23, 27-18, 10-17, 21-14, 12-16, 26-23, 4-8, 31-27, 8-12, 27-24, 6-9, 25-21, 16-20, 32-27, 7-11, 29-25, 1-6, 30-26, 2-7, 24-19, 11-16, 25-22, 7-11, 19-15, 16-19, 23-7, 3-19, 27-23, 19-24, 14-10, 6-15, 18-11, 12-16, 22-17, 9-13, 26-22, 24-27, 23-18, 27-31, 18-14, 31-27, 14-9, 5-14, 17-10, 27-23, 11-7, 16-19, 7-2, 19-24, 2-6, 24-27, 6-9, 27-31, 10-7, 31-27, 9-14, 27-24, 22-18, 23-26, 14-9, 26-22, 18-14 DRAWN.

Single Corner—The opening formed by 11-15, 22-18. (See Game Section.) A voluminous amount of play has been published on this game and new lines are still being developed on this ever popular debut. It is one of the most appropriate of names.

Souter—11–15, 23–19, 9–14, 22–17, 6–9 forms the intricate but interesting Souter game, continue: 17–13, 2–6, 25–22, 8–11, 29–25, 4–8, 24–20, 15–24, 28–19, 11–15, 27–24, 14–17, 21–14, 9–18, 26–23, 18–27, 32–23, 10–14, 19–10, 6–15, 13–9, 14–17, 22–13, 5–14, 13–9, 8–11, 23–19, 14–18, 19–10, 7–14, 24–19, 18–23, 25–22, 3–7, 9–5, 7–10, 22–18, 14–17, 18–14, 11–15, 14–7, 15–24, 7–2, 23–27, 2–7, 27–32, 7–10, 32–28, 10–14, 17–21, 14–18, 24–27, 31–24, 28–19, 30–26, 21–25, 26–22, 25–30 DRAWN. John Gregg.

Switcher—11–15, 21–17 forms this favorite of the late James Wyllie, who used it to “switch and perplex many an eminent player.” (See Game Section.)

Strickland's Position—One of the Standard Positions, also known as the Strickland-Merry Position. (See the Golden Dozen.) Strickland first published his position in “The Glasgow Weekly Herald” in April, 1883. It is one of the more difficult of the standard endings and deserves special attention.

Tillicoultry—Both 11–15, 23–19, 8–11, 27–23 and 11–15, 23–19, 8–11, 22–18 form the game known as the Tillicoultry. William Strickland named this opening in honor of the celebrated Scotch player, Mr. James Moir, who hailed from that town. The debut is extremely critical for White and hardly to be advised for use in match or tourney play. However, it has a vocal champion in Mr. Willie Ryan, who claims it is a good sound game and even published a booklet devoted entirely to expounding its merits.

Tragaski's Draw—An important man down draw by J. H. Tragaski, arising frequently in match and tourney play. For example: Setting: Black—25 King—14 White

—28, 27, 21 Terms: Black to play and draw. Solution: 25–30, 27–23, 30–26, 23–19, 26–23, 19–15, 23–18, 15–11, 14–10, 11–8, 18–15, 8–3, 15–11, 21–17, 10–6, 28–24, 11–15, 3–8, 15–18, 8–11, 18–22, 17–13, 22–18, 24–19, 18–14, 19–16, 14–10, 16–12, 6–2, 11–16, 2–6, 12–8, 6–2, 8–3, 2–6, 16–19, 6–2, 3–8, 2–6, 8–11, 6–1, 11–15, 10–14, 15–11, 14–10, 19–23, 1–6, 23–26, 6–1, 26–22, 10–14, 11–16, 1–6, 16–19, 6–10, 19–23, 10–15, 23–26, 15–10, 26–30, 10–6, 30–25, 6–10, 25–21, 10–6, 22–17, 6–10 DRAWN. Famous Positions.

Wagram—11–15, 22–17, 9–13, 24–20 forms this opening, played to a great extent in the two move era and still a popular favorite. The Wyllie-Martins affair in 1864 was the first encounter in which this game played an important role. The following game was played in the Second International Match between A. B. Scott and Asa Long. 11–15, 22–17, 9–13, 24–20, 13–22, 25–11, 8–15, 21–17, 5–9, 17–13, 9–14, 29–25, 15–18 (a good ‘off’ move) 28–24, 4–8, 24–19, 8–11, 25–21 (13–9, 6–13, 26–22, 11–15, 32–28 is best here) 1–5 (strong) 19–16, 12–19, 23–16, 14–17, 21–14, 10–17, 25–22, 18–25, 30–14, 6–10, 14–9, 5–14, 13–9, 14–17, 9–5, 17–22, 5–1, 22–25, 1–5, 25–29, 5–9, 29–25, 31–26, 10–15, 32–28, 15–19, 27–24, 11–15, 16–11, 7–16, 20–11, 15–18, 24–15, 26–30, 15–10, 30–23, 10–6, 18–22, 28–24, 22–26, 9–13, 2–9, 13–6 DRAWN.

Waterloo—A seldom played opening formed by 11–15, 23–18, 8–11, 18–14. It is strong for Black and best avoided by the beginner. It is also known as the Boston-Cross and is a favorite of “Park” players.

Whilter—One of the most popular openings of yesteryear and still frequently played. Here is an encounter on this game from the Wyllie-Dick match: 11-15, 23-19, 9-14, 22-17, 7-11 (forms the opening) 25-22, 11-16, 26-23, 5-9, 17-13, 3-7, 29-25, 7-11, 31-26, 16-20, 19-16, 12-19, 23-7, 2-11, 26-23, 15-18, 22-15, 10-26, 30-23, 11-15, 25-22, 6-10, 13-6, 15-18, 22-15, 10-26, 6-2, 26-31, 27-23, 20-27, 2-7, 8-11, 7-16, 14-18, 23-14, 31-26, 32-23, 26-12, 14-10, 12-8, 10-7, 8-11, 7-2 DRAWN.

Whilter-Exchange—A form of Whilter, being one of the best defenses White can play against 7-11. The following play is by R. W. Vance and corrects some old play. 11-15, 23-19, 7-11, 22-18, 15-22, 25-18, 11-15, 18-11, 8-15, 29-25, 4-8, 25-22, 9-14, 27-23, 6-9, 24-20, 15-24, 28-19, 2-7, 32-28, 9-13, 22-17, 13-22, 26-17, 5-9, 17-13, 8-11, 13-6, 14-18, 23-14, 10-17, 21-14, 1-17, 30-26 (instead of 31-26 which loses), 17-22, 26-17, 11-15, 19-10, 7-21, 31-27, 3-7, 27-23, 21-25, 23-18, 7-10, 28-24, 25-30, 24-19, 30-26, 18-15, 10-14, 15-11, 26-22, 11-8, 22-18, 8-3, 14-17, 3-8 DRAWN.

White Doctor—A tricky gambit formed by 10-14, 22-18, 6-10, 25-22, 12-16, 24-20, 16-19, 23-16, 14-23, 26-19, 8-12. Continue: 29-25, 11-15, 22-17, 15-24, 28-19, 4-8, 17-13, 10-15, 19-10, 12-19, 13-6, 7-14, 20-16, 1-10, 25-22, 5-9, 30-26, 2-7, 32-28, 10-15, 27-23, 8-12 (in place of 8-11, 16-12 W. W.—H. T. Smith) 16-11, 7-16, 22-18 DRAWN—Lees.

White Dyke—A game, supposedly weak for White, but actually quite equal. Here is a line from the great

Freeman-Barker match of long ago. 11-15, 22-17, 8-11, 17-14 (forms the opening) 9-18, 23-14, 10-17, 21-14, 12-16 (safest) 25-22, 4-8, 24-19, 16-23, 26-10, 6-15, 29-25, 2-6, 31-26, 6-9, 26-23, 9-18, 23-14, 1-6, 30-26, 6-9, 26-23, 9-18, 23-14, 15-19, 22-18, 7-10, 14-7, 3-10, 25-22, 10-14, 18-9, 5-14, 22-18, 14-23, 27-18, (that's cutting 'em down) 19-23, 18-14, 23-26, 14-10, 26-30, 10-7, 30-26, 7-3, 8-12, 3-8, 11-15, 8-11, 15-18, 11-15, 18-22, 15-19, 22-25, 32-27, 25-30, 19-24, 26-22, 27-23 DRAWN.

Will-o-the-Wisp—An opening just as fascinating as its title. Here is a sample of this weird opening as played between Harry Moulding and Johnnie Horr in the second International Match. 11-15, 23-19, 9-13, (forms the opening) 22-18, 15-22, 25-18, 10-14 (best) 18-9, 5-14, 27-23, 8-11, 26-22, 7-10 (unusual) 22-18, 6-9, 30-26, 13-17, 19-15, 10-19, 24-8, 4-11, 28-24, 2-6!, 24-19, 17-22, 26-10, 6-22, 23-18, 11-16, 19-15, 16-19, 15-10, 19-23, 21-17, 9-13, 18-14, 23-26, 10-7, 3-10, 14-7, 26-30, 17-14, 30-25, 7-2, 25-21, 14-10. 21-17 DRAWN.

8. Checker Quiz

(Answers to a number of queries, received from time to time by the author.)

Q. 1. Will any book on checkers teach me "How to Win"?

A. Emphatically no. The impression that any book can teach one how to *win* is as widespread as it is false. It is really impossible for any treatise or any authority on the game actually to teach one how to *win*, for the simple reason that if your opponent plays *correctly*, you cannot possibly defeat him. All the books and instructors to the contrary, checker guides bearing the title "How to Win" are plainly misleading and, to this extent at least, fraudulent. They are misnomers, for they promise something they cannot deliver. They can, and generally do, teach the student how to play more skillfully and how to take advantage of errors made by one's opponent, but under no circumstances can they show anyone how to force a win without the essential loose play on the part of the opponent. While the title, "How to Win," may be good selling technique, it is neither true nor sincere. Remember, you can be trained to improve your play, and thus enter the contest with more protective armor than your adversary may possibly have, but you cannot be taught how to *win*. Paradoxically, it is this false and unnatural impulse, which

leads many beginners to try and win every game, that actually results in a long losing streak instead. This will be the experience of the novice until he has learned to settle down and play for the *draw*, striving at all times to "keep the draw in sight," an old axiom of the great Wyllie's which is justly immortal.

Q. 2. Is "the move" important?

A. This is another bugaboo that usually frightens the wits out of the average novice and makes life miserable for him. I shall not attempt to underestimate the value and importance of knowing who has the move in the end-game, but I will state that really too much emphasis is placed on this phase of the game. As a result, many players actually lose game after game as a result of worrying about who has the move and how they can get it, long before such calculating is necessary. It is really of little or no value to know who has the move during the opening phase of the game and this usually is also true of the midgame. Another point about the move: Do not place too much reliance on counting up to see who has the move by the various "systems" and zones, as shown in most textbooks. While you may come out right 99% of the time, it is too easy to make an error that may well prove costly and there are too many exceptions to be taken into account for the average novice to remember. The only infallible method to find out who has the move, and what its effect will be, is to "pair off" each piece on the board. This may take a little longer than the "systems" method but after you have tried it awhile you will find it safer and just as quick. Don't forget, too, that to have the move may often mean losing the game! This is one point which many players quite overlook and most books

fail to mention at all. Be rational. Don't overrate the importance of having the move but don't go to the other extreme of ignoring its place in sound end-game tactics. Incidentally, this sense of balance and moderation, which is acquired after long application and experience, will be found most helpful in all things pertaining to sound play.

Q. 3. *Can anyone become a good checker player?*

A. To be entirely frank and honest, I believe this question must be answered in the negative. In fact, I am rather inclined to go so far as to say that relatively few people have the requisite talent to become really good players. However, I do believe that almost anyone with the desire, the perseverance, and some reasonable degree of aptitude, can in time become a fairly proficient player. It may be that I am setting my standards too high, but in my estimation, a "good player" is one near or not very far from the "master class." It takes a great deal more natural talent and bull-dog tenacity to attain this high state than most people realize. I would strongly advise the average aspirant to checker honors to be well satisfied to play a fairly strong game and not try to become a world-beater. Here again, moderation should be the keynote for 99 players out of 100!

Q. 4. *What is the secret of blindfold play?*

A. The secret of blindfold play is, there is no secret to it at all! It is as simple as that. I have had many people ask me this question at my displays time and time again and it is difficult to convince them. The only qualifications of a good blindfold player are the ability to visualize, a good memory, and the power to concentrate. Of course, a certain amount of knowledge of the game is essential,

but this is not the most important. I have seen Class B players who were quite good as blindfold performers. Everyone has, in some degree, the power to visualize, although in most people this talent lies dormant and is seldom if ever used or developed. However, once it is awakened and put to use, it is really surprising how this "sixth sense" develops with speed and assurance. I would advise any aspiring blindfold player to tackle the problem by easy stages. By this I mean, play a game blindfolded for just a few moves. Then later on try playing half a game through in this manner and before long you will find it possible to go through the entire game without sight of the board. In case the position ever "gets away" from you, it is easily recalled by reconstructing the entire game up to the point of play. Incidentally, one does not necessarily need an opponent to learn blindfold playing. Simply pick up any book or periodical on the game and proceed to run up a game in your mind without benefit of the board. That is the method the writer used, for the most part. To combine training with amusement, and blindfold playing is largely the latter, cover up the moves of one of the players and see if you can pick out his move, or an improvement on it, without looking. This is one of the best methods of self-instruction I know of. The late Vincent Connolly, a strong New York player before his tragic and untimely death some years ago, once related to me how he played Sammie Gonotsky, or Willie Ryan, or Richard Jordan, in his house, only the night before. What he meant, of course, was that he had used this method of playing from his many match and tourney books, and the strange part of it is that Vincent Connolly actually meant he had been playing them, and in a sense he was right. Our books are an inexhaustible guide in

teaching us how to play—both across the board as well as blindfolded. All that is needed is a little effort and imagination. Try it sometime!

Q. 5. Are problems really helpful to the aspiring student?

A. I believe problem-solving is a necessary phase in the development of any checker player. Just a few of the rewards, quite apart from the pleasure gained thereby, are an acquired tendency to be patient, better judgment, visualization, mental alertness, and an improved sense of *timing*, which, indeed, is one of the great secrets of scientific play. I have received more letters of praise and gratitude from readers of my new volume on problems, "Checker Magic," than I have from any of my other books, although "Let's Play Checkers," which has a large problem section, is a close second. A close study of a problem from the master hand of a Dr. Brown, Chris Nelson, or Fausto Dalumi, to mention but three, is a lesson in itself, as is any problem that is *truly worthy of the name*. And therein lies a sad tale. Many so-called problems which in reality are a disgrace to the art find their way into print, and as a result we find our literature marred by grotesque strokes and ungainly positions that would make a Slocum or a Wyllie turn in his grave. However, the average player can soon learn to distinguish between the real problemist and the imitator,—the master and the duffer. It is always a good idea to try your hand at composing problems, but be sure your effort has a real value and is *original* before you submit it for publication. Problem solving and problem composing can be of much value and afford considerable intellectual pleasure to the student, but they should, above all else, be kept on a high plane. Once the

reader has become familiar with the masterly works of Brown, Nelson, Dalumi, Slocum and Semple, among other such composers, he will realize that problem-composing is a fine art and not simply a diversion for tired checker players.

Q. 6. What is a "cook"?

A. It has often been said, facetiously, that a "cook" is any move that a master makes when he has forgotten the published play. To be more explicit, however, a "cook" is really an improvement or *correction* of existing published play and is usually kept a dark secret by the player fortunate enough to have developed it, until he can use it to good effect in an important match or tourney. In big matches between master players it usually takes at least one or two so-called "cooks" to force a decision, so well grounded are the better players in published play. With the advent of three-move restriction, "cooks" have become more common property and now nearly every player of consequence has several "cooks" in his arsenal of surprises, just biding his time for the opportune moment to spring one of them on an unsuspecting opponent in an important encounter. Mike Lieber had probably more "cooks" in his manuscript than any other player of his day, and when he passed on they became the property of his brilliant protégé, Nathan Rubin, who used them to such good effect that he actually became the national champion. Of course, like everything else, "cooks" vary in quality and durability. Sometimes a player will mistake a strange or unknown move for a "cook" and will play it against a strong player, who will at once proceed to demolish his game and make mincemeat of his "discovery." In truth, too many "cooks" will invariably spoil

the broth. Probably the greatest spoiler of "cooks" was the late Sammie Gonotsky, who could also pull them out of the hat right across the board. Asa Long, World's Champion, is famous for using his opponents' "cooks" against themselves. He feels no qualms of conscience about utilizing the very move his opponent has introduced (if Long happens to like it) and using it for the reverse purpose for which his opponent devised it. We saw Long do this with consummate skill and daring in a famous game he played against the late Lawrence M. Lewis during the Tenth American Tourney at Flint, Michigan. This is one of the attributes which make Asa Long one of the very great players of our time. Willie Ryan, the present national champion and claimant of the world's title, has more "cooks" on three-move than any living player, which no doubt accounts, in some measure at least, for his holding the title at this time. For natural "cooks" pulled from out of nowhere across the board, we doubt if any player living today is the equal of Kenneth M. Grover, the Pacific Coast Champion and one of America's finest players. It is this talent which earned for Mr. Grover the sobriquet of Crossboard Champion of the World.

9. *Modernized Rules for Playing the Game of Checkers* ♟

1. **Board.** The checker board to be used in national tournaments and official matches shall be of green and buff, two-inch squares. The board shall be placed for playing so that the green Double Corners are on the righthand side of the players.

2. **Checkers.** The official checkers to be used in national tournaments and official matches shall be turned and round, and of red and white in color, and of a diameter of not less than one and one-quarter inches, nor more than one and one-half inches. The pieces shall be placed on the green squares.

3. **Colors.** At the beginning of a contest the players shall toss for colors. The first move is made by the player having the Red (called Black in textbooks) pieces. Thereafter, the players shall alternate in leading off with Red in each succeeding opening balloted.

4. **Time.** At the end of Five Minutes (if the move has not been previously made) "Time" must be called in a distinct manner by the person appointed for that purpose; and, if the move is not completed on the expiry of another minute, the game shall be adjudged as lost through improper delay. When either player is deaf or partially deaf, a Card on which the word, "Time" is printed in large

letters shall be placed or laid on the playing table facing the player when it is his time to move.

5. *Jumping.* When there are two or more ways to "Jump," five minutes shall be allowed for the move. When there is only one way to "Jump," Time shall be called at the end of one minute; and, if the move is not completed at the expiry of another minute, the game shall be adjudged as lost through improper delay.

6. *Touch and move.* At the beginning of a game each player shall be entitled to arrange his own or his opponent's pieces properly on the squares. After the game has opened (a move has been made), if neither player touch or arrange any piece, without giving intimation, he shall be cautioned for the first offense, and shall forfeit the game for any subsequent offense of this kind. If a person whose turn it is to play touch one of his own playable pieces, he must either play it or forfeit the game.

7. *Touch and move.* If any part of a playable piece be played over an angle of the square on which it is stationed, the play must be completed in that direction. Inadvertently removing, touching or disturbing from its position a piece that is not playable, while in the act of "jumping" or making an intended move, does not constitute a move; and the piece or pieces shall be placed back in position and the game continued.

8. *Jumping.* The "Huff" or "Blow" is hereby abolished. All "jumps" must be completed, and all "jumped" pieces must be removed from the board.

9. *King.* When a single piece reaches the crownhead of the board, by reason of a move, or as the completion of a "jump," it becomes a King; and that completes the move, or "jump." The piece must then be crowned by the opponent by placing a piece on top of it. If the opponent

neglects to do so and makes a play, then any such play shall be put back until the piece that should have been crowned is crowned. "Time" does not start on the player whose piece should have been crowned until the piece is crowned.

10. *King.* A King, once crowned, can move in any direction as the limits of the board permit. A King can "jump" in any direction one or more pieces, as the limits of the board permit. When a piece is not available for crowning, one must be furnished by the Referee.

11. *Draw.* A Draw is declared when neither player can force a win. When one side appears stronger than the other, and the player with what appears to be the weaker side requests the Referee for a Count on Moves, then, if the Referee so decides, the stronger party is required to complete the win, or show to the satisfaction of the Referee at least an "increased" (instead of the old wording "decided") advantage over his opponent within Forty of his own moves, these to be counted from the point at which notice was given by the Referee; failing in which, he must relinquish the game as a draw.

12. *Time out.* After an opening is balloted, neither player shall leave the board without permission of the Referee. If permission is granted his opponent may accompany him, or the Referee may designate a person to accompany him. "Time" shall be deducted accordingly from the player whose turn it is to move.

13. *Distractions.* Anything that may tend either to annoy or distract the attention of the opponent is strictly forbidden, such as making signs or sounds, pointing, or hovering over the board either with the hands or the head, or unnecessarily delaying to move a piece touched. Any principal so acting, after having been warned of the

consequences, and requested to desist, shall forfeit the game.

14. *Smoking.* Players shall be allowed to smoke during the course of a game, but care must be exercised not to blow smoke across the board lest it annoy an opponent. If a player is thus annoyed he may object to his opponent smoking, in which case neither player shall be allowed to smoke.

15. *Spectators.* Any spectator giving warning either by signs or sound or remark on any of the games, whether playing or pending, shall be ordered from the room during the contest. Play shall be discontinued until such offending person retires. Spectators shall not be allowed to smoke nor talk near the playing boards.

16. *Heat.* Four games shall constitute a heat or contest. In case of a tie at the end of four games, the players shall continue playing in an effort to break the tie (in two game heats).

17. *Referee.* The Referee shall have full charge of the enforcing of the Rules of the tournament. He shall interpret the Rules and decide all disputes. In the event of an appeal from his decision, he shall immediately call a meeting of the Playing Committee members present, which body shall hear the appeal, discuss the issue involved, and their decision shall be final.